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Michael Kramer At the Convention

NEW YORK

The War on Traffic

By Nicholas Pileggi

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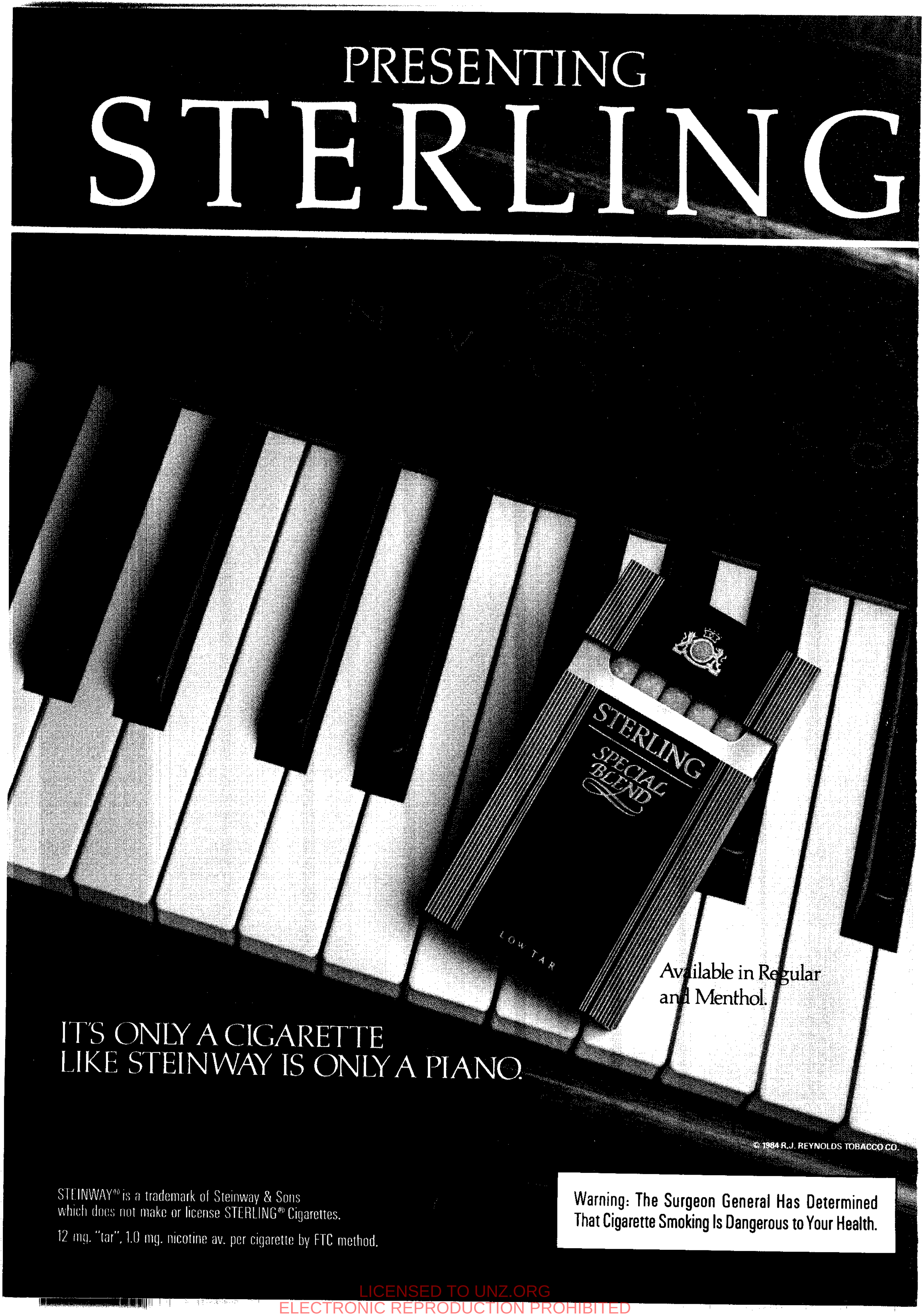

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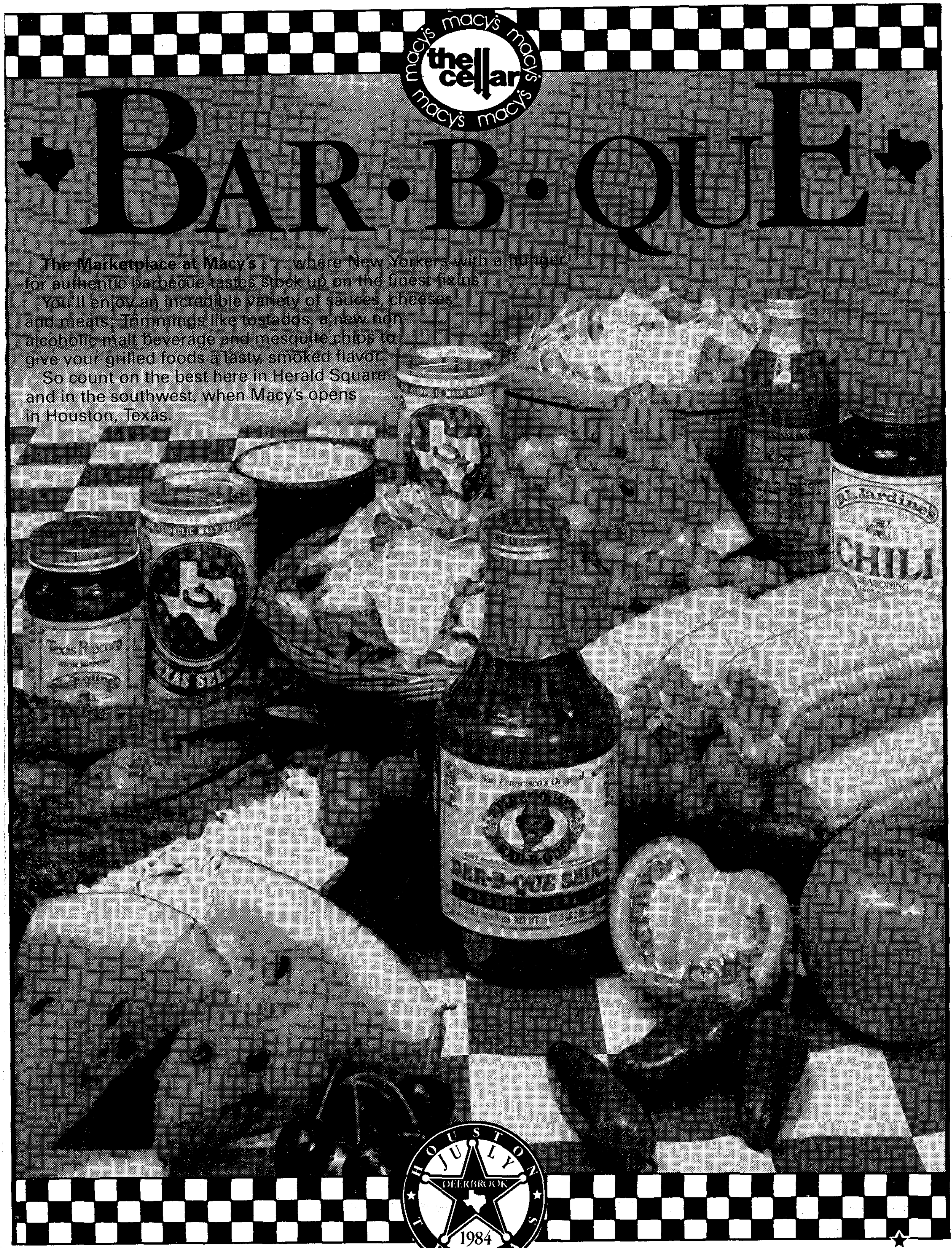
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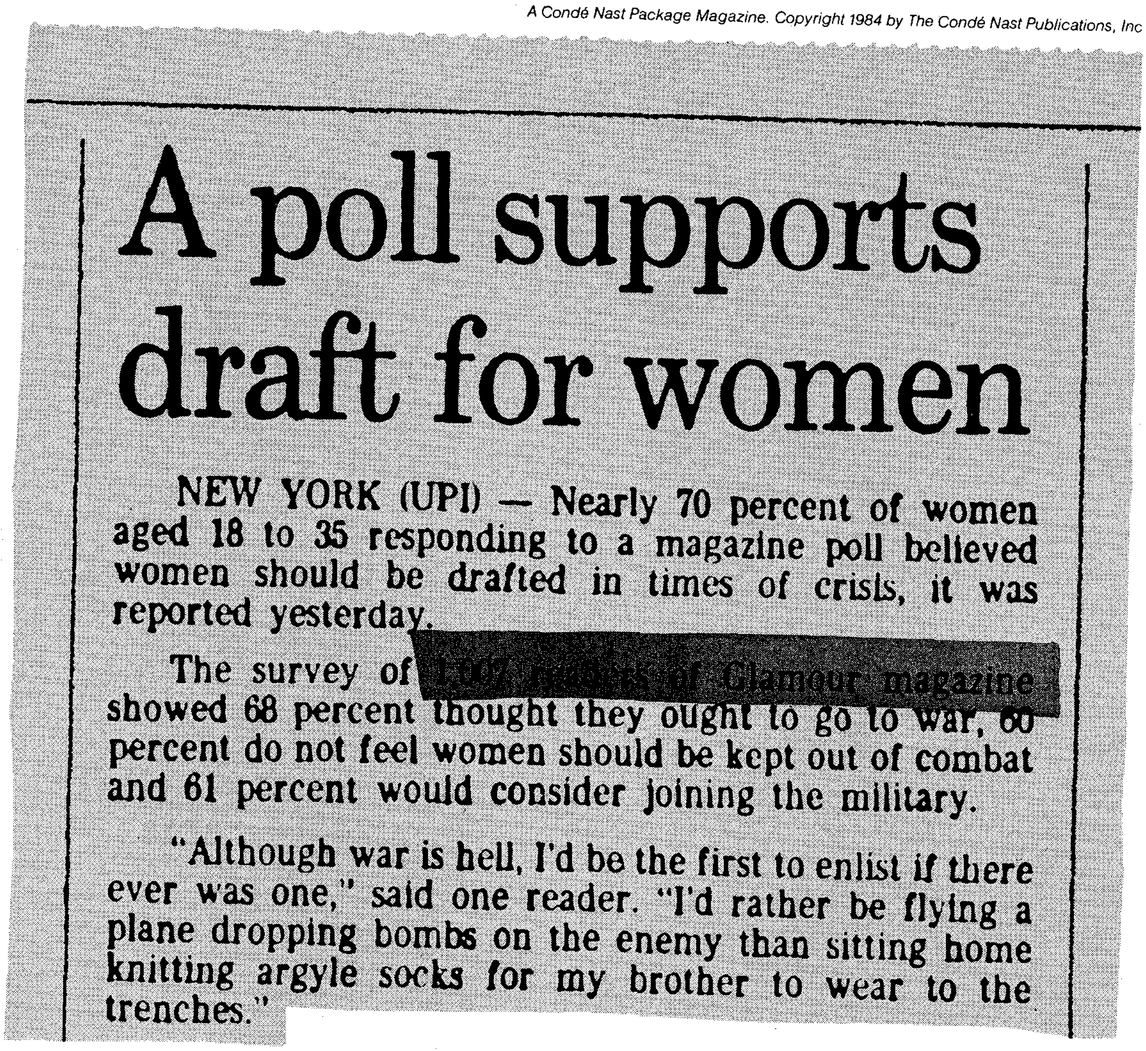

A poll supports draft for women

NEW YORK (UPI) — Nearly 70 percent of women aged 18 to 35 responding to a magazine poll believed women should be drafted in times of crisis, it was reported yesterday.

The survey of 1,007 readers of Glamour magazine showed 68 percent thought they ought to go to war, 60 percent do not feel women should be kept out of combat and 61 percent would consider joining the military.

"Although war is hell, I'd be the first to enlist if there ever was one," said one reader. "I'd rather be flying a plane dropping bombs on the enemy than sitting home knitting argyle socks for my brother to wear to the trenches."

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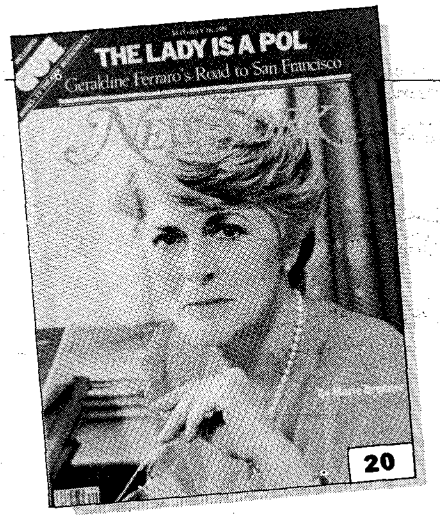

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Mondale's Lost Chord
By Michael Kramer
Despite the unprecedented choice of Geraldine Ferraro as Walter Mondale's running mate, things look gloomy for the Democrats. Mondale's recent performance has reinforced the doubts about him—that he's too easily influenced by special interests, that he tries to please too many factions. More important, Mondale has failed to realize that the election of Ronald Reagan was the result of a basic shift in the American electorate. Can Ferraro, the subject of last week's *New York* cover story, help turn things around? As the Democrats convene this week, Michael Kramer looks at their ticket and their future.

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The War on Traffic
By Nicholas Pileggi
All over town, men and women in brown uniforms are writing tickets, prodding parkers, and clearing intersections. Who are these brave battlers of gridlock? New York's traffic control agents, Brownies, are the most abused, cursed, and run over of the city's civil servants; they are also among the lowest paid. They are the foot soldiers in the war on traffic violators. And although Brownies are armed only with tough new laws, the traffic commissioner claims that his troops are winning the battle.

32
New Girl in Town
By Robert Mayer
Every year, tens of thousands of pretty young women come to New York determined to become high-fashion models. Now Jill Momaday, a twenty-year-old, dark-haired, half-Indian beauty from Santa Fe, has joined their ranks. The odds against Jill Momaday are enormous. But she is determined to succeed—without compromising her Indian identity. And, says a booking agent for Elite, one of the city's top agencies, "with her kind of looks, it's all or nothing."

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The Hungry Hamptons
By Barbara Costikyan
For many, summer means the Hamptons, and the Hamptons mean the simple life. And the simple life has never included cooking. Barbara Costikyan has prepared a guide to the take-out food of the South Fork. From hors d'oeuvre to desserts, this is ambitious, varied food—that someone else will cook.

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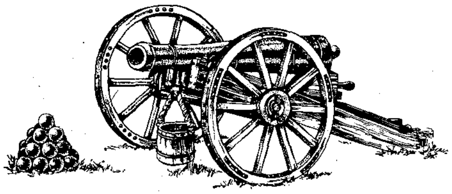

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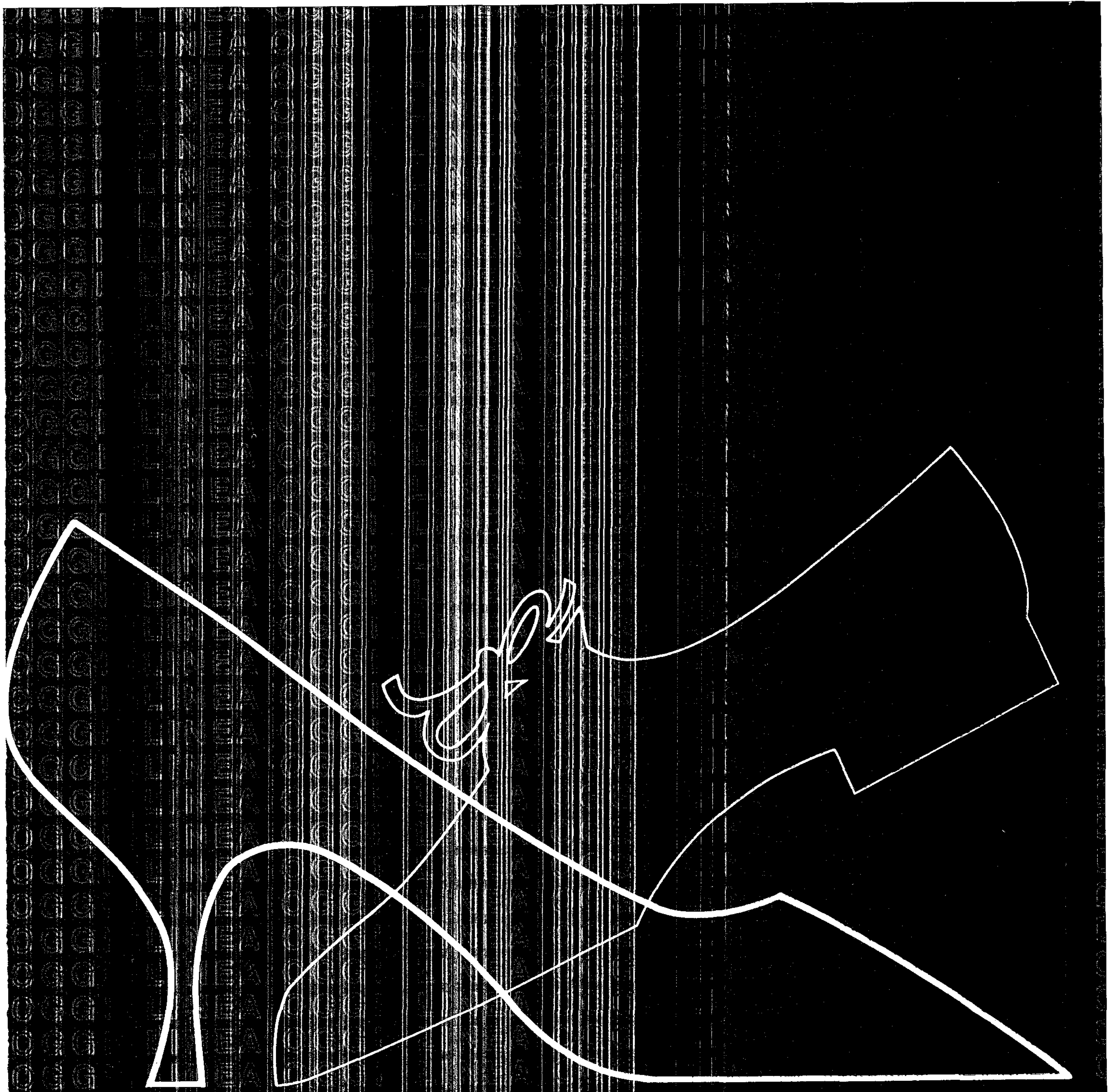

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LETTERS

Remember Not the Sins

CONNIE CRISPELL ["THE GIRL IN THE Trunk," by Michael Daly, June 25] arranged many jobs for me at Ogilvy & Mather and never requested anything in return. As for her "secret life," it was just that; I had no clue. I spoke with your writer so Connie's parents might know that their daughter was kind and generous. It's a pity we could not save her, but for Connie's sake, let's focus on her goodness. That is what I remember.

Hollywood DiRusso
Manhattan

WHAT IS THE POINT OF VILIFYING Connie Crispell, the *victim* of a crime, while devoting only a few paragraphs to the individual who, according to Daly, has reportedly admitted to her murder? Daly's implied criticism of the victim's lifestyle and lack of commentary on the suspect are examples of misplaced priorities.

Kit Henningsen
Rye, N.Y.

EVEN THOUGH THIS WAS A SAD STORY OF a naïve young woman, I found it very interesting, especially the complexity of Connie Crispell's personality. I was fascinated by the story of how a person with a proper, prestigious upbringing could have such a morbid ending.

G. Rooks
The Bronx

Altar Egos

THE WEDDING DAY, ESPECIALLY IN these days of multiple exposures, is not the most important day of a woman's life ["Modern Bride," by Ellen Hopkins, June 18]. Can no one bear to say no to the avatars of excess?

Marion Dreyfus
Manhattan

YOUR AUTHOR GOT SOME POOR ADVICE where she least expected it. I can't believe that Tiffany's told her to "request the honor of [the guests'] presence if the ceremony's to be held in a house of worship." Unforgivable. Only the spelling "honour" is acceptable under such circumstances, even for a "barefoot" bride. Although Hopkins shouldn't have needed Tiffany's or even Miss Manners to avoid this faux pas, she deserved better protection for her $60,000 outlay. However, it's comforting to know that money still can't buy everything.

Heather D. Mayor
Houston, Tex.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Monumental Decisions

"LANDMARKERS UNDER FIRE" ["INTELligencer," by Sharon Churcher, June 18] reflects misunderstanding on your part of the landmarks process. Your mention of 120 buildings and locations pending designation is not as overwhelming as it seems; 90 of them are theater interiors and exteriors in the Times Square area. The remaining 30 buildings we consider a normal work load. Owners of properties pending commission action *cannot* alter their buildings in any way that might affect the determination of their landmark quality. The quotation of my statement concerning a diminishing emphasis on designation failed to contain the time element that I mentioned. I foresee a period when the commission will have identified all of the significant structures within the city. At that point, a shift in emphasis will naturally occur, with the commission devoting most of its time toward preservation.

Gene A. Norman
Chairman
Landmarks Preservation Commission
Manhattan

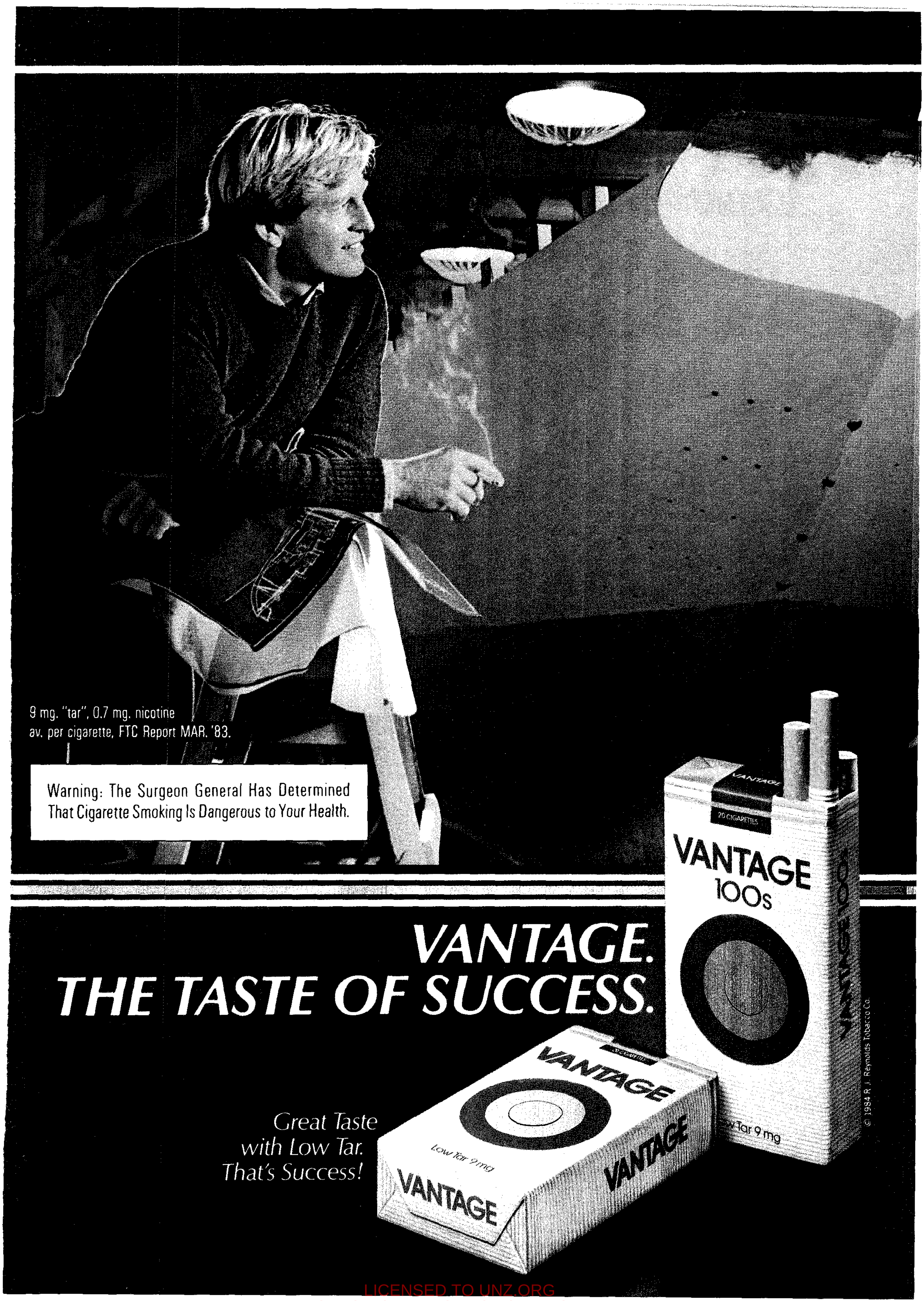
Pawn Brokers

OF COURSE THERE HAS BEEN A DECLINE in American chess since the retirement of Fischer ["Waiting for Bobby," by Fred Waitzkin, June 11], but in 1984 we are well ahead of the pre-Fischer 1960s. It's not easy to make a living as a chess player in this country now, but perhaps 30 or 40 people are doing it. Fifty years ago, there were fewer than ten Americans who could do this, and 100 years ago even the world champion couldn't survive on earnings from competitions. However, I hope that money alone does not determine a profession's value. Do you know of an American poet who makes his living writing poetry?

Allen Kaufman
Executive director
American Chess Foundation
Queens

Be It Ever So Humble

IN "THE LAST OF THE BIG-TIME SPENDers" ["Cityside," June 18], Joe Klein refers to Charlotte Gardens as "as brazen and absurd as Nelson Rockefeller's Albany Mall," a "hallucinogenic" sight, and a "Celtic practical joke." Whatever Klein's opinion of Logue's work, Charlotte Gardens is an original and creative way to solve the problem of a semi-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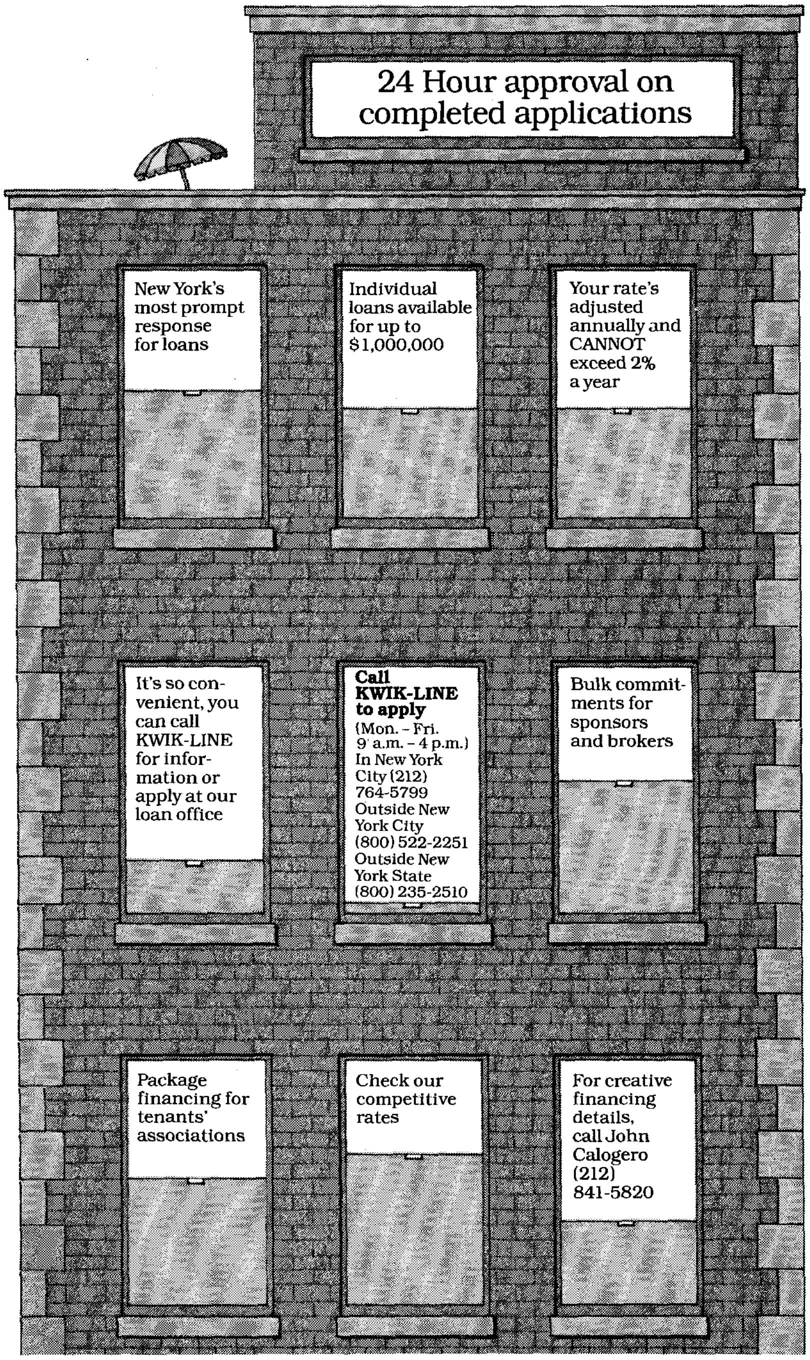

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Production Notes

I FEEL THE WAY I WAS DESCRIBED BY Michael Daly ["The Making of *The Cotton Club*," May 7] is a slur on my character and reputation. I spent four months on *The Cotton Club* and only departed the movie by mutual consent of Ed Doumani two weeks prior to the completion of principal photography. My function as co-producer involved budgeting, finance, and production. My relationship with Francis Coppola was cordial, and we consulted at all times on keeping the budget down. My credentials include being a successful film financier and producer both in Europe and in the United States.

Sylvio Tabet
Los Angeles, Calif.

Broken English

IN YOUR "LONDON LETTER: THE POET-Laureate Sweepstakes" ["Fast Track," June 11], Craig Brown cites two "terrible lines" of rhymed iambic pentameter and says they were written by Alfred Austin in 1871 when King Edward VII was suffering from a bout of typhoid. But Edward VII didn't exist until 30 years later, when his mother, Queen Victoria, died. And Austin didn't become poet laureate until 1892. Is Craig Brown English? Since the sixties, I've become inured to howlers perpetrated in print by young compatriots of mine who were shortchanged in school, but if the Brits have now given up teaching and learning history—including their own history—God save us all.

Ormonde de Kay
Manhattan

Editor's note: The man who would become King Edward VII was known in 1871 as Edward, Prince of Wales. Clearly, he existed, but had not inherited the crown. Alfred Austin was not poet laureate when he wrote about Edward, but according to the Encyclopaedia Britannica, the lines *New York* quoted are a famous example of the kind of poet he was. According to the second edition of the Oxford Dictionary of Quotations, however, these lines are "attributed to Austin, but probably not his." And yes, Craig Brown is English.

INTELLIGENCER

BY SHARON CHURCHER

Bradley: What's in a Name?

IF THERE IS ONE DAY IN 1981 THAT BOTH producer Don Hewitt and newsman Mike Wallace will recall vividly in their respective forthcoming memoirs, it's when *60 Minutes* colleague Ed Bradley wrote a memo saying he was changing his name to Shahib Shahab.

Because Bradley wasn't known for pranks, Hewitt almost suffered "cardiac arrest" when he saw the memo, according to Wallace's book (William Morrow, September), which has Bradley saying his reasons were religious. Or as Hewitt (Random House, 1985) told *New York*, "I decided to call his bluff. I said we should call the papers. As I dialed the New York *Times*, Ed finally said, 'Tell them you'll call back,' " said the producer.

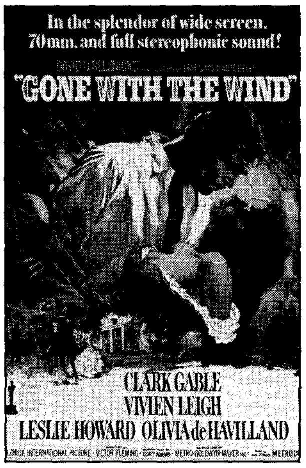
Hewitt admits that during the entire episode one line was running through his mind: "Good evening. I'm Mike Wallace. I'm Morley Safer. I'm Harry Reasoner. I'm Shahib Shahab."

Seers at the White House

WITH NOVEMBER GETTING CLOSER, some White House aides and administration staffers have been staring into the future—with the help of a tarot-card reader and an astrologer.

"It's very confidential," said California astrologer Mark Vito, who is known to have been in Washington recently. "I'm not allowed to give names. It's in the contract. I've done White House staffers and secretaries." The Arizona-based tarot reader Sharon Hesky, who did her first reading in Washington two years ago, said clients (including "some people around Mrs. Reagan") now travel to her. "They all ask if Reagan will win, but my readings are more spiritual."

Vito also ducks political punditry, "but I do have Reagan's chart, and it looks like he will have emotional stress come fall."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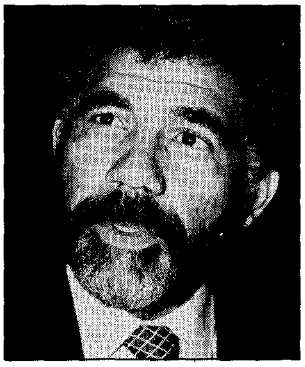
GWTW: *Olympic no-show.*



Bradley: *Call him Shahab.*

Chorus: *Still "Gay."*

Olympics Nixes Film

FRANKLY, MY DEAR, THE LOS ANGELES Olympic Organizing Committee doesn't give a damn about *Gone With the Wind*. The 1939 classic will not be shown to Olympic athletes, although it was selected by a group headed by Steven Spielberg.

The group picked *GWTW*, along with other films about the "American past," such as *It's a Wonderful Life* and *Citizen Kane*. But the organizing committee nixed it, complaining it portrays "negative aspects of the black experience." The Olympians *may* see *Sounder*, a 1972 story about black Louisiana sharecroppers who triumph in the Depression.

Spielberg said he is "very distressed" by the Olympic reaction. And a spokeswoman for the American Film Institute, which sponsored the Spielberg committee, called the decision "political nit-picking" about a film "made 45 years ago about an era 120 years ago."

Gay Chorus May Face Ban

A NATIONAL CHORAL ORGANIZATION IS threatening to ban the New York City Gay Men's Chorus from its annual shows unless the singers agree to hide their homosexuality.

The clash with the Oklahoma-based American Choral Directors Association began when association president Maurice Casey demanded the chorus remove "Gay" from its name in order to sing at the annual convention in February. The chorus refused.

It was allowed to perform, but Casey told *New York* his association is now considering a ban on any group with "gay" or "lesbian" in its title, "because we might be perceived as espousing the life-style."

Chorus director Gary Miller said his group will fight any ban in court. The chorus's ads are already barred from the association's journal, he added.

Gimme Shelter: Broadway Rehearsal Studios Face Space Squeeze

THEATERS AREN'T THE only things disappearing from the Broadway area. Rehearsal studios are being forced out by new high rises and conversions to office towers.

Two rehearsal spaces owned by Fergus Hunter—the Broadway Arts, where Bob Fosse shot part of *All That Jazz*, and the Showcase—are being forced to move from 56th Street to make room for a planned 50-story office tower. And the Minskoff Rehearsal Studios may close now that the Minskoff building has been sold. "We've asked the new owners to let the studios remain until mid-October. Then it will be up to them," said the building's former co-owner Jerome Minskoff.

If those studios close, only the Nola Sound Studios will remain in the theater area. The Nola, Hunter's new space, and Michael Bennett's 890 Studios, down on 19th Street, will be about the only spaces large enough to rehearse big productions.

This disturbs some old pros. "The big [producers] will always find a place," said Fosse. "It's the kids I wonder about." What about the Nola? "We turn people away all the time because we're always full," says Nola owner Phil Johann.

Photographs: center, Louise Gubb/Gamma-Liaison; bottom, Fred McDarrah.

One Photog Too Many?

NABILA KHASHOGGI LOOKS SERENE ON *Town & Country*'s current cover, but she didn't know what was going on behind the scenes at her photo session.

The magazine had assigned top British photographer Norman Parkinson and editors to shoot the heiress, whom they tracked down in Brunei. By chance, that was just as top American photographer Slim Aarons was arriving to shoot Brunei's sultan and his 1,800-room palace, also for *Town & Country.*

"Slim gets to the palace, on an assignment that took two years to set up, and sees Norman and team getting a tour," said a source. "They'd finished Nabila, and it looked as if they were about to do the sultan. Slim almost went crazy, but he ultimately got his story."

Town & Country editor-in-chief Frank Zachary denied that the Parkinson team tried to shoot the palace. But he conceded, "It was unfortunate they were invited to tour just as Slim was setting up."

'RTR' vs. 'RPR': R.I.P.

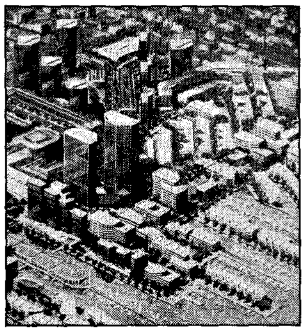
THE RUSSIAN TEA ROOM'S FORMER social arbiter, maître d' Rosa Forand, has had to redo some of the décor at her new Rosa's Place Restaurant—at the urging of her ex-boss.

The menus and windows of the new restaurant were boldly inscribed with the logo "RPR." The first R was reversed, in the style of that famous "RTR." "I was just paying my respects," explained Forand, "but an executive with the Tea Room called to say I should drop the initials because the end of their ad says 'RTR' and people might go to 'RPR' instead." Rosa's Place serves Mexican food and stands nine blocks to the south of Carnegie Hall.

Forand offered to modify the logo, but says the most she could do and stay out of court was "RP." "That could be a shoe store," she retorted, and removed the initials entirely.

Revson: *Doing homework.*

Khashoggi: *Unaware.*



LeFrak's city: *Art too.*

Socialite Shows Knit Wit

IT'S NOT JUST ANOTHER SOCIALITE YARN: Many of the sweaters you'll be seeing under Lyn Revson's signature label will be her own knitting.

The Revlon cosmetics tycoon's widow explained, "I have a bad back, and the director of orthopedic surgery at Lenox Hill, Dr. James Nicholas, suggested I go back to knitting." Revson did, making sweaters for her sons and daughter. Martha Phillips, owner of Martha, Park Avenue's exclusive women's shop, saw them and "took eight sweaters and a coat. I'd given two of them to my daughter, but I took them back," said Revson, whose prices range from $700 to more than $1,000.

With ten more sweaters on order for Martha, whose first batch sold out, and ten destined for a Houston specialty store, Revson has hired knitters to help, but still turns out two sweaters a week herself. "Big stores have also called, but I'll sell only to a special kind of shop," she said.

LeFrak Plans Museum

BUILDER SAM LEFRAK HAS BIG PLANS for his collection of modern paintings: He wants to send them to New Jersey.

According to the LeFrak plan, they would reside in a waterfront arts complex, a "Lincoln Center West," which would include a theater and a museum. Slated for a pier near the Holland Tunnel exit, the complex would primarily serve residents of a $10-billion mini-city LeFrak and two other developers are putting there.

LeFrak had once offered to endow a museum in Flushing Meadow with his Picassos, Renoirs, Braques, and Van Goghs, he told *New York,* but "the Lindsay administration said it couldn't afford to support it."

This time the developer has asked Metropolitan Museum of Art president William Macomber for help, saying, "The Met could use us as an annex."

Is Private Vault Letting Down Its Guard as It Closes Shop?

ONE OF THE CITY'S PRIVATE vaults, the U.S. Safety Deposit Corporation, has allegedly relaxed its defenses after deciding to go out of business next month.

Arriving at the repository, at 609 Fifth Avenue, last Wednesday, a customer, the divorce lawyer Raoul Felder, was startled to find the doors unguarded, the front desk unmanned.

"They had a sign up saying from now on they'd only be open Monday to Friday, ten to three, instead of around the clock seven days a week," said the lawyer, who hadn't been notified that the vault was closing.

Felder was eventually ushered to his box by "a girl who came out of the ladies' room," instead of the usual guard. There was one guard in the actual safe-deposit area, "but it was nothing like the previous security," said Felder, who pointed out that the vault is popular with diamond-district merchants and socialites. "The staff told me there are no guards on at night anymore, only an alarm system. I took all my stuff out."

The company's general manager, Matthew Krauza, insisted that security is unchanged and that an armed guard is present 24 hours. The guard at the door and the receptionist "were probably busy with clients inside," he said. The firm is going out of business, he added, and "we're just now informing our clients they have 30 days to get their things out."

Photograph, top: Jody Caravaglia

Cityside/Ed Lucaire

HOT PLATES

The Game of the Name

EVERY WEEKDAY MORNING DURING THE school year, a chauffeur-driven Mercedes-Benz station wagon whisks two blue-blazered boys away from 135 Central Park West and takes them to a nearby private school. This is not particularly remarkable in New York, but the car's license plate does arouse curiosity. A so-called vanity plate, it reads METHOD.

The station wagon belongs to the family of the late Lee Strasberg, director of the Actors' Studio. But the plate also brings to mind a line from *Hamlet* and suggests that there is a method in the madness of paying a premium to have personalized license plates on one's car. Actually, there seem to be many methods, with people celebrating their name, occupation, sport, even their favorite composer, in order to buy their way out of anonymity.

Approximately 300,000 Create-a-Plates, as the Department of Motor Vehicles calls them, have been issued in New York State, slightly under 3 percent of the cars registered here. But despite the ego of Mayor Koch, the 1978 black Oldsmobile bearing the plate KOCH is not his. It belongs to a woman named Koch who lives in East Greenbush. Mayor Koch's plate is 4280-ALJ and is on a black Lincoln. Similarly, the plate CUOMO is on a blue Cadillac owned by a man named Cuomo (no relation to the governor) in Endicott. Governor Cuomo's plate has the single digit "1."

The New Jersey plate ZABAR is often seen in front of Zabar's, on the Upper West Side, but is not owned by one of *the* Zabars. One of *the* Zabars did have ZABAR on his New York–registered Dodge Colt several years ago. but he let the plate expire.

The blue Cadillac with the plate SCAASI is in fact owned by dress designer Arnold Scaasi and is usually seen near 681 Fifth Avenue, where Scaasi's offices are. But the 1982 Buick Riviera on Pearl Street with the plate HALSTON does not belong to the designer. The plate was issued to the owner of a racehorse named Halston. And the plate WEITZ is not owned by designer John Weitz but by a Long Island store owner.

Some people simply borrow a famous name for their car. MOZART is on a 1977 Volkswagen owned by a Hicksville man named Strauss. (STRAUSS, however, is owned by *another* man named Strauss.) VERDI makes his appearance on a '76 Mercury in Lynbrook, while SIBELIUS is on an Upper West Side Saab. For music lovers so inclined, the plates LISZT, BRAHMS, DVORAK, and BERLIOZ are available.

Art lovers seem to be less represented in the world of vanity license plates. PICASSO is still out there, registered to a drive-in pizza place in Depew, but MONET has expired. CEZANNE, MATISSE, and CHAGALL are still available.

Literary figures are even rarer. THE BARD resides in Centereach, Shakespeare being three letters too long. DICKENS can be found on High Street in Yonkers, but the man who owns the car isn't necessarily literarily inclined: His name is Dickens. TOLSTOY, PROUST, KAFKA, and CAMUS are still available.

VANITY
NEW YORK

Poetic license: KOCH, CUOMO, *and* ZABAR *don't belong to* the *Koch, Cuomo, or Zabar.*

Another license-plate tactic is to list one's occupation. DENTIST is on the '81 Cadillac of a Bayside, Queens, dentist. A dentist in Scarsdale is more creative: His plate is CAVITY. SAY AH is owned by a doctor.

The plate RX LTD is on an '82 Mercedes-Benz often parked in front of a drugstore on Madison Avenue. GEE CLEF is the plate on a Mercedes 600 seen frequently on East 42nd Street. The owner runs an ad-jingle company. Another Mercedes, MR WIG, belongs to the owners of a Long Island City wig-making company, and WEATHER marks the car of Robert Kovachick, a weatherman on WTEN-TV, in Albany. The plate I NSUR U, seen recently at Broadway and 84th Street, is clearly a pitch from your friendly insurance man.

Television shows seem to be popular on license plates. DALLAS, DYNASTY, and MASH are represented, of course, but even GUNSMOKE is remembered, on a 1973 Chevrolet. HILL ST, by the way, is still available. But there's at least one misleading plate: ILUVLUCY appears to be a tribute not to Lucy Ricardo but to a woman named Lucy in Lake Carmel. The obvious "love" plate—I LUV NY—was scooped up by a woman who works for the Department of Motor Vehicles in Albany.

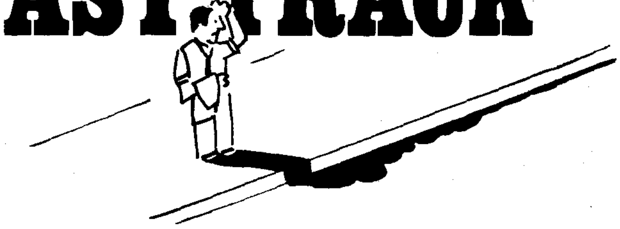
Sports fans are a particularly demonstrative bunch. A White Plains woman declares herself a JETS FAN; KNICKS can be seen on a red BMW wending its way from Tappan to Madison Square Garden on cold winter evenings; and a dentist in Farmingville has the rather cryptic plate NYILNDRS. The YANKEES plate was owned by Billy Martin, who, naturally, let it expire. RANGERS, METS, and COSMOS are available now, but you'll have to wait until September to get NETS.

Not all personalized plates are approved by the Department of Motor Vehicles. Any plate deemed "obscene, lewd, lascivious, derogatory to a particular ethnic or other group, or patently offensive" will not be issued. The cost for a New York Create-a-Plate for the first year is $20.25 over the regular registration fee, which varies by vehicle type and size, and $15 each year thereafter.

All things considered, personalized license plates are now an art form, with or without the element of vanity. The eight-letter (or -digit) license plate is a true creative challenge, like the seventeen-syllable Japanese haiku. The ultimate license plate, speaking of poetry, is on an '83 Lincoln owned by a real-estate firm based in Hartsdale. The plate is POETIC. Now, that is license! ■

Illustration by Daniel Pelavin.

FAST TRACK



POLS

Summer and No Smoke

THE DEMOCRATIC Convention will have fewer smoke-filled rooms this year, but it's the press, not the pols, who will be asked to abstain.

San Francisco's new smoking ordinance requires that each "office workplace" in the city have a posted smoking policy that safeguards the rights of non-smokers: This often means setting up separate smoking and non-smoking areas, or banning smoking altogether.

Since the law applies only to enclosed office spaces, delegates on the convention floor will be free to light up at will. But television-network booths and pressrooms inside the convention center *are* subject to the law.

CBS News spokeswoman Ramona Dunn said the network wouldn't designate non-smoking areas, "but people will follow the code informally, and not smoke as a common courtesy if others object."

Boston *Globe* political correspondent Walter Robinson said his paper's convention offices "are cramped and crowded, and out of deference to non-smokers, we'll abstain. Besides, much of this convention's action will be in the demonstrations on the street—and smoking's still legal there."

Other news organizations were less cheerful.

"I don't know what we'll do," said NBC spokesman Jack Van Buskirk. "I don't know how the hell we could possibly enforce this law."

One reporter predicted that "most of us will just ignore the rule." That could be expensive: The smoking ordinance recommends fines of up to $500 for employers who violate the code.
E.P.

BRIEF LIVES

JAYNE ANNE PHILLIPS'S AMERICAN DREAM

JAYNE ANNE PHILLIPS, A WOMAN SMART enough to keep herself to herself, has been watching from Boston as the literary world celebrates the publication of her first novel, *Machine Dreams*, a weave of American voices and memories that follows a West Virginia family from pre–World War II creation to Vietnam-era collapse.

At home on a cool summer day, she wears a simple blue sundress and sits surrounded by metaphors: a stuffed antique rocking horse that was once a real pony, a delicate birdcage that's empty, its door wide open. She is "relieved" by the glowing reviews, "pleasantly surprised" by the size and ardor of her readership, afraid she "can't take credit," though, "because I don't connect it with *me*. The work is something separate."

Her work began in the early seventies, after nearly twenty years in a small West Virginia town ("Its name isn't important"). Her father built roads, her mother taught school, their long marriage failed, and by 1974, Phillips was out of college and traveling, working for a few months in small towns in California, Ohio, and Colorado, and traveling some more. She wrote "not-very-good poetry" that with time became very good, very short prose fiction—about divorced parents, rootless children, illnesses of the body and mind. She spent two years at the Iowa Writers' Workshop; produced two limited-edition collections that were passed almost reverently from hand to hand in the new-fiction capitals of Cambridge and Iowa City; and, in 1979, published *Black Tickets*, a book of stories that sold well over 50,000 copies.

Many of Phillips's "unsolved, unresolved obsessions" in *Black Tickets*—quick marriage and slow divorce, drugs and drink, craziness and cancer—recur in *Machine Dreams*. But now she approaches them not through verbal flights and bitterness but through complex characters and a "mood of investigative sorrow."

After suffering through a West Coast publicity tour, Phillips is looking forward to recovering her quiet routine in Boston, where she has been teaching at Boston University since 1981. She "lives with someone," writes maybe four days a week, in longhand on her couch or at a desk decorated with family photos, as well as one, taken by her father during World War II, of a headless enemy soldier in the Pacific sand. Mostly, she's waiting for other people's excitement to subside. "It only takes a few weeks," she says. "Then they forget about you, and they leave you alone."

ERIC POOLEY

PRICES

HERE'S WHAT IT COST TO store things in New York last week:

☐ Eleven-by-sixteen-foot room at Chelsea Mini-Storage (224 Twelfth Avenue), $194 a month.

☐ Ten-by-10-by-24-inch safe-deposit box at Uni-Vault (115 East 57th Street), $650 a year.

☐ Three-by-5-by-22-inch safe-deposit box at Manufacturers Hanover Trust (685 Third Avenue), $37.89 a year.

Photograph © 1984 by Thomas Victor. Illustration by Guy Billout.

CIVICS

THE MARRYING KIND

AT THE MARRIAGE LICENSE Bureau, at 1 Centre Street, there are no class distinctions—*anyone* who wants to apply for a license must show up in Room 262 of the city clerk's office. So it wasn't surprising that on a bright Wednesday not long ago, the bureau was jammed with just about every kind of person imaginable.

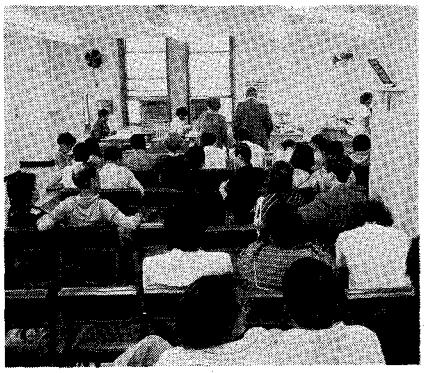
Toward the end of the long application line, which stretched into the hall, two internal auditors—an attractive young woman in a maroon dress and high heels and her fiancé, in a gray-flannel suit—complained about having to take part of the day off from work.

"This is the worst experience of my life," the woman said after waiting in line for 45 minutes.

In the next room, a 17-year-old Puerto Rican girl in a red T-shirt and jeans was asking a stranger to help her fill out an application to marry a 23-year-old Colombian handyman. The groom had to leave the bureau early to get to work.

"What's your husband's name?" the stranger asked.

"I don't know," the girl told him. She was later sent home to get proper documentation.


The Marriage License Bureau's Room 262

Wedding in the chapel

The bureau's procedures are very comprehensive, if not overly complex. According to New York State law, the bride and groom must appear at the offices together, with proper birth records, citizenship papers, sworn statements about any previous marriages, blood tests that are at least 72 hours old, and $10 for the license. Even when these requirements are met, city clerks must sometimes grill applicants on background matters such as the bride's actual gender.

"Sometimes you just can't be sure," said Nora Knopf, special assistant to the city clerk, who has worked in the license bureau for sixteen years. Knopf recalled marriages being called off after fights on the application line, grooms showing up drunk, and a day in the summer of 1982 when most of the 4,148 people whom the Reverend Sun Myung Moon was to marry at Madison Square Garden showed up to get licenses.

"We had some extra paperwork because of that," Knopf said.

Usually, things aren't quite so busy. Last year, the Manhattan branch of the marriage bureau issued 29,500 licenses—about 113 a day. Nearly half the couples given licenses get married in the city clerk's chapel, just a few doors down the hall from the license bureau. But couples must wait at least 24 hours after getting a license before they can get married.

"I'm not sure why that is," said City Clerk David N. Dinkins, whose office is just a few yards from where the application line forms. "I guess the Legislature just didn't want people to rush into things."

Even after the waiting period, some couples at the city's chapel do seem a little harried. Fred Gonzalez, a short, bearded Hispanic man with an earring in his right ear who was marrying a buxom woman named Ana Rosa Fonseca, asked me to fill in as the witness for their ceremony. The couple met a few years ago at the office-equipment company where they work. Their wedding, which cost Gonzalez $5, was conducted by Deputy City Clerk Herbert F. Ryan and lasted about 45 seconds; the chapel has handled as many as 137 ceremonies in one day. Ryan read the vows so quickly that it was hard to hear much more than "You may kiss the bride."

When the wedding was over, Ryan rang a buzzer and another couple was sent in.

The chapel closes at 3:30, the license bureau at four o'clock. But late arrivals with good excuses may be admitted. One woman who showed up at 4:10 in a full-length wedding gown said she'd been caught in traffic and had airline tickets that couldn't be changed for the next morning. David Dinkins performed the ceremony himself.

"We try to help out anybody, no matter who they are," said Dinkins. "If there's a good enough reason."

PETER BLAUNER

CHOW

Blimpie Burritos

BLIMPIE HAS 50 STORES IN New York, and sells subs in nineteen states. Now the International Blimpie Corporation is starting a new chain, and the prototype, called the Border Cafe, will open September 1 at 244 East 79th Street.

The restaurant will be modeled on a Mexican artists' café. There will be linen tablecloths, a bar covered with handmade Mexican tile, wreaths of dried chilies, and tall café doors that swing open onto the street. Seating will be for 75, and entrées will cost between $9 and $16.

"Our menu will be a taste of the American Southwest," said Charles Leaness, vice-president of Blimpie. "This means spicy chicken wings, cilantro pasta, blue-corn tortillas, make-your-own tacos, and all kinds of frozen Mexican drinks."

Blimpie's president, Anthony Conza, said he decided to start a full-service restaurant in New York because Blimpie had saturated the area. But he doesn't want people to associate the Border Cafe with Blimpie. "The place will look like a sleepy Mexican town," he said.

BARBARA COSTIKYAN

Photographs by Jody Caravaglia. Illustration by Paul Meisel.

LONDON LETTER

The 'Young Fogeys'

AFTER FIFTEEN YEARS IN THE doldrums, London gentlemen's clubs have once again become fashionable. A few years ago, a young man would have been keen to go on the hippie trail around India; now he aspires to a casual stroll to Pall Mall or St. James's.

The majority of London's 40 or so major clubs were formed in the years after the battle of Waterloo, in 1815, as agreeable places for the upper classes to meet, drink, and dine. By the mid-nineteenth century, they had become so popular that some clubs had waiting lists of up to twenty years. They are vast private buildings with appropriately eccentric codes. Even now, in one club, Pratt's, all the waiters are called George so that the members won't have to learn their individual names.

Three years ago, a cartoon in the satirical magazine *Private Eye* showed two men slumped in the armchairs of a London club. One of them, perusing the *Times*'s obituary column, says to the other, "Good Lord, Fenton, I had no idea you had died!" This accurately captured the atmosphere of most clubs, or at least those that had not closed down altogether.

But 1984 has seen the birth of a phenomenon known as "young fogeys." No doubt influenced by more than five years of a hard-line conservative government, young men have traded their jeans for tweed suits, taken out subscriptions to right-wing magazines such as *The Spectator* (itself edited by a 27-year-old), and now prefer a quiet port in their club to a night out in a discotheque. This means that though the joints are not jumping—which would be strictly against club rules—they are nevertheless thriving.

CRAIG BROWN

WORST BET

FUR COATS FOR CABBAGE PATCH DOLLS, AVAILABLE IN raccoon, fox, lynx, fitch, mink, and sable, fully lined and monogrammed with doll's name. Price: $200 to $795 at the Fur Galleria, in Cedarhurst.

UPPER WEST

GETTING A LOEWS COMPLEX

THOUGH WORD HAS BEEN around for a while that Loews is expanding its movie-theater empire on the Upper West Side, just how big that empire is about to become is a matter of some confusion.

Loews's original plans would have created ten theaters on Broadway between 83rd and 84th Streets. Construction has already begun on a $5-million modern, suburban-style six-theater complex on the corner of 84th, right next to the four theaters, or quad, that Loews has been operating in one form or another since the 1920s (it was originally one large theater). The new building, which will seat 350 to 500 people in each of its theaters, should be finished by next spring.

"A tenplex is very unusual for an urban area," said Ted Arnow, a spokesman for Loews. "But we've been very successful with that quad on Broadway and with our multiplex theaters out on the Island, so we're confident. People like a bigger menu."

Private developer Bill Haines, however, claims that he has the options on the land and air rights for the block, and he is planning to tear down the old quad so he can put up a 22-story apartment building. The high rise would incorporate the new Loews sixplex.

"The papers haven't been filed yet," said Howard Zipser, Haines's lawyer. "But we have the option, and we are definitely moving forward on the project."

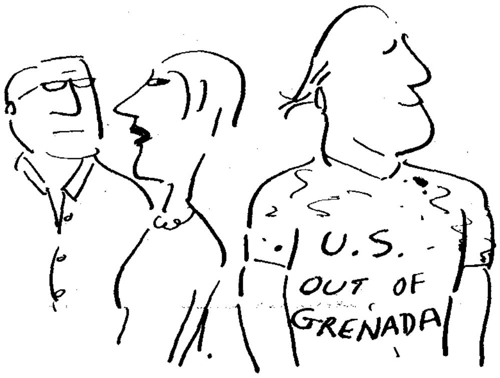
Even if Loews is limited to six theaters, a number of people in the neighborhood are worried.

Excavation for new screens

"We've had board members complaining already about the proposed design of the sixplex and the kind of congestion on the street we'll get from crowds in front of the theater," said Doris Rosenblum, district manager for Community Board 7.

"Four theaters are a problem already." P.B.

PEN & PENCIL



"I know he's a very talked-about new artist, but I forget whether he's post-graffiti, retro, or just quaintly avant-garde."

ANTHONY HADEN-GUEST

Photograph, bottom: Fortner.

THE WINES OF PASSION

DRINK THEM BEFORE THEY PASSETH

Wine is born of passion. Of a reverence for the soil, the vine and of the past.

In Portugal, wine flows through the veins of its people. It is their life.

Passed down from time, are the wise hands that work the grape. Thick and weather-beaten. Hands that never fully open. Passed down are the stocky arms, the bent backs who strain and sweat with the vine.

From this passion, this pride, comes an unusual wine. One whose vines rise free of the heat of the earth.

One whose body is light, white and low in alcohol (9%).

The grape, mature. But the wine, drunk young. And with it, the unexpected, a slight tingling as it crosses the palate.

In the end, after the struggle, there is satisfaction, a smile, peace has been made with the vine.

And in a climax of passion, there is Vinho Verde.

SOME OF THE VINHO VERDE WINES ARE:

- Alianca
- Arealva
- Aveleda
- Casaleiro
- Casalinho
- Costa Do Sol
- Dom Silvano
- Gatao
- Gazela
- Lancers
- Moura Basto
- Ravel
- Rittos
- Serra

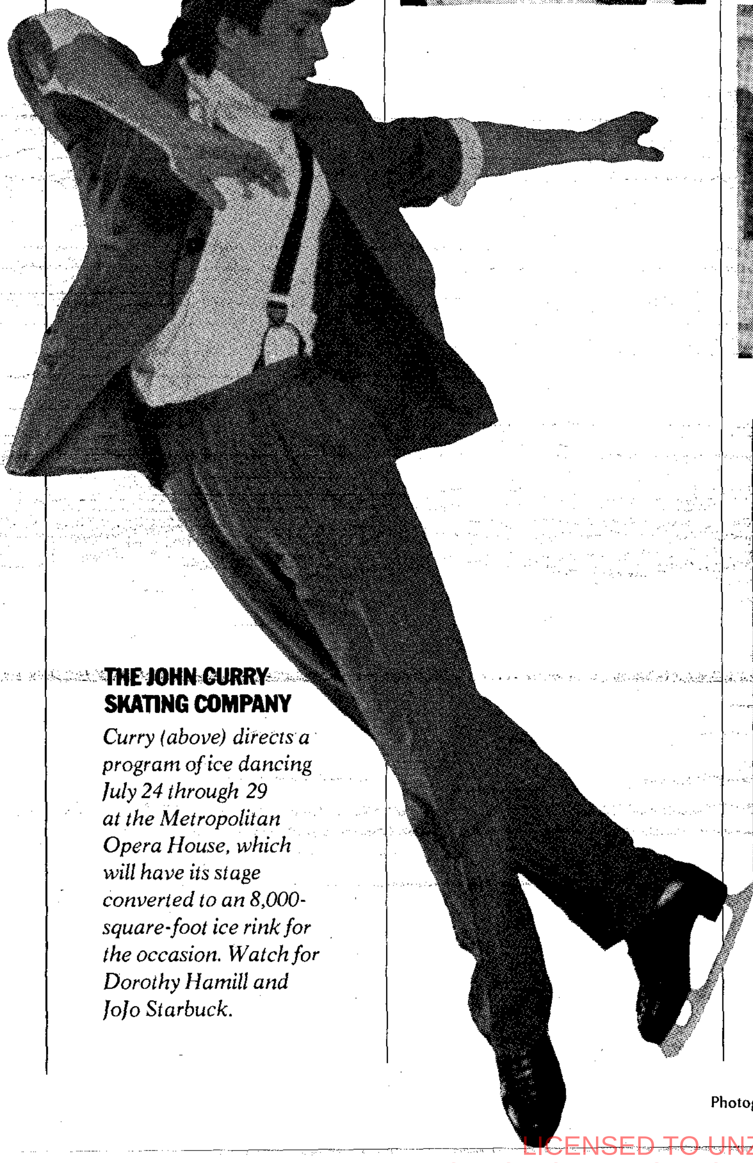
WHITE VINHO VERDE OF PORTUGAL

Portuguese Trade Commission, © 1984

RUTH RECOMMENDS

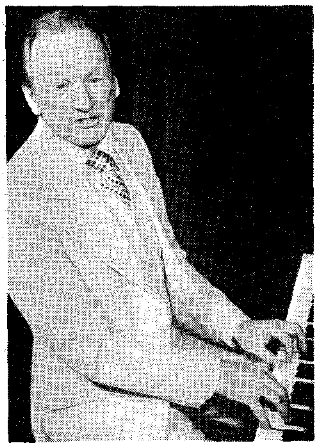
BY RUTH GILBERT

'POP GOES THE MUSIC'
Max Morath brings his quintet to the Brooklyn Center for the Performing Arts July 21 at 8 p.m. and July 22 at 2 p.m. On July 25 at 5 p.m., the group repairs to McGraw-Hill Park, at Rockefeller Center.

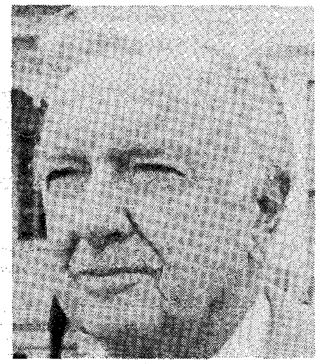


THE JOHN CURRY SKATING COMPANY
Curry (above) directs a program of ice dancing July 24 through 29 at the Metropolitan Opera House, which will have its stage converted to an 8,000-square-foot ice rink for the occasion. Watch for Dorothy Hamill and JoJo Starbuck.

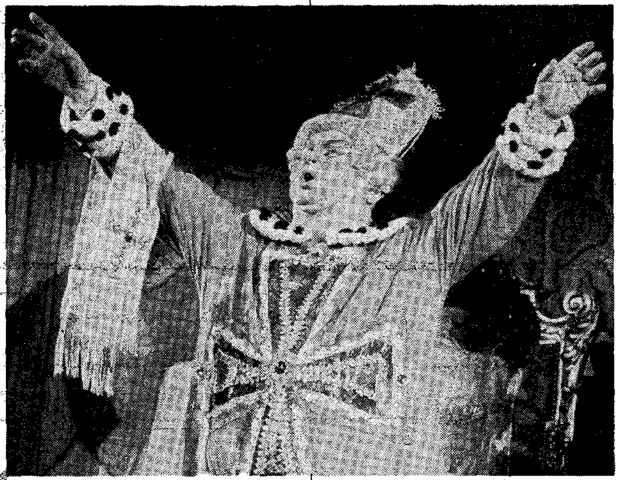
The New York Philharmonic kicks off its series of free concerts in the park July 24 at 8 p.m. on Central Park's Great Lawn. Fireworks will conclude the program.



'THE LEGACY OF HARRY S. TRUMAN'
Outside the Truman home in Independence, Missouri, Walter Cronkite begins his look at the Truman presidency and how it changed America. Watch it July 18 on Channel 2, 8 to 9 p.m.



'BEST DEFENSE'
Eddie Murphy plays an army lieutenant assigned to field-test a tank, Dudley Moore plays a bumbling engineer, and Kate Capshaw is his disgruntled spouse. The rollicking film opens July 20.



'CANDIDE'
The New York City Opera brings this bubbly Bernstein satire back to the State Theater. The engagement runs July 18 through 22. Above is Jack Harrold as the Grand Inquisitor.

Photographs: bottom left, Martha Swope; bottom right, Carol Rosegg/Martha Swope Associates.

CHIVAS BROTHERS INTRODUCES ROYAL PAISLEY SCOTCH.

Scotch drinkers have come to know that when you see the words "Chivas Brothers" on the outside of a bottle, you're sure to find exceptional Scotch on the inside.

And Royal Paisley is no exception.

Made from Scotland's most prized whiskies, Royal Paisley is remarkably rich and incomparably mellow. Yet it's priced at about $11 a bottle.*

Best of all, Royal Paisley offers you something only a few of the world's finest Scotches possess.

The name Chivas Brothers.

ROYAL PAISLEY
ROYAL PAISLEY
FROM CHIVAS BROTHERS
BLENDED SCOTCH WHISKY
100% SCOTCH WHISKIES
BLENDED & BOTTLED IN SCOTLAND
A premium Scotch Whisky blended under government supervision from the finest quality ingredients.
BLENDED AND BOTTLED BY CHIVAS BROTHERS LTD
FOUNDED 1801 ABERDEEN, SCOTLAND
86 PROOF • 750 ML
CHIVAS BROTHERS

The taste is guaranteed right on the bottle.

*750 ML size. Price varies slightly by locale.

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NEW YORK

MONDALE'S LOST CHORD

BY MICHAEL KRAMER

Mario Cuomo is sitting in his office on the fifty-seventh floor of the World Trade Center. In a few minutes, he will leave for Boston and a meeting with Walter Mondale, during which he will again say that he is not interested in the Democratic vice-presidential nomination. Cuomo made a pledge to serve a full term as governor of New York, and he knows better than anyone how violently voters react when they're lied to. In fact, Cuomo is governor today largely because in 1982 Ed Koch broke his promise to remain as mayor forever.

It's still too early to say anything definitive, but as the Democrats convene to anoint Mondale, there's a growing sense that a debacle is in the making.

For Cuomo, the business at hand is the keynote address he delivers this week at the Democratic convention, in San Francisco. Ted Kennedy is supposed to have wanted the job—despite a tradition that keynoters are consigned to Trivial Pursuit as surely as if they had been jinxed by being put on the cover of *Sports Illustrated.* But Kennedy, it seems, was thought too "hot" by the Mondale managers. The last thing they wanted was a keynoter who might remind people how unexciting their nominee is.

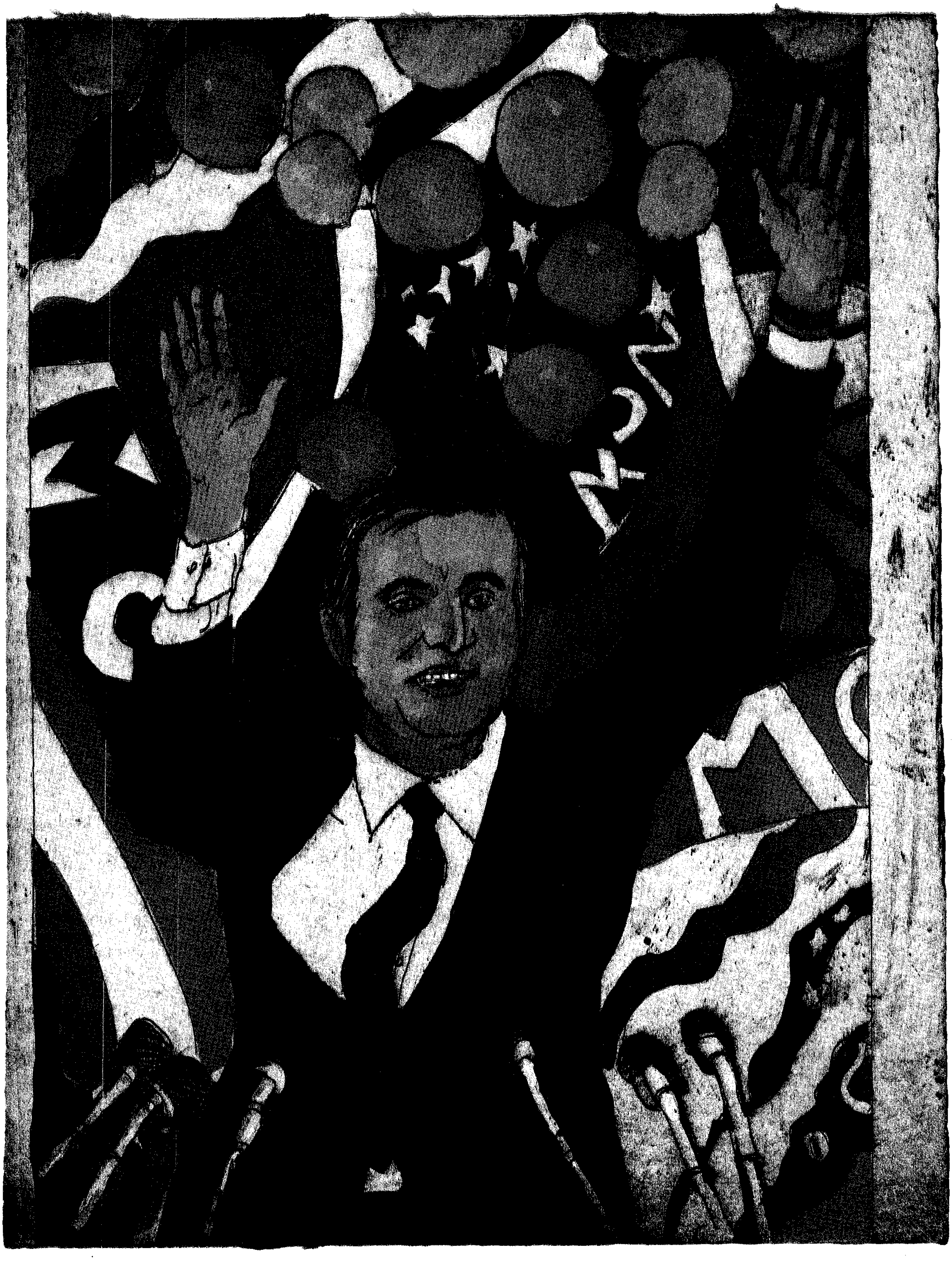
Cuomo is a safe choice—a good soldier. He will deliver the kind of talk Mondale wants. As the governor says, "My speeches are the type that bring people to their senses, not to their feet."

"I like the wagon-train idea," says Cuomo, glancing at his handwritten notes. "It may remind some people of Reagan's time as the host of *Death Valley Days,* and it gets the point across that *everyone* can come along. Reagan has been helping people whom God has already helped. We can do better. We can help everyone. All of us today, or at least a lot of us, got where we are because of the very programs it is now fashionable to tear down. They were our salvation. Now we have to make sure that the next generation has the same benefits.

"The last time we had a president with Reagan's policies," says Cuomo, "it was Hoover. And it took F.D.R. to save us. The case against Reagan is terrific. I've tried a lot of cases, and not many have been as airtight as this. But you need a good lawyer to put the witnesses on in the proper order. You have to have good execution no matter how good the case is on paper. All I can do is make the opening statement."

IT IS CLEAR THAT CUOMO HAS DOUBTS about Mondale's ability to deliver the closing argument. "He feels deeply," Cuomo says of Mondale. "But sometimes he doesn't project."

"Sometimes" is an understatement. There are still those in Washington who predict a close race this fall, and it is obviously too early to say *anything* definitive. But as the Democrats convene less than four months before Election Day, there is a growing sense of a debacle in the making. Ronald Reagan is extremely popular, and the economy is outstripping expectations. Mondale has confounded tradition by falling even farther behind at a time when challengers normally rise in the polls simply because they have secured the nomination. Today, more peo-



ILLUSTRATED BY ROBERT ANDREW PARKER

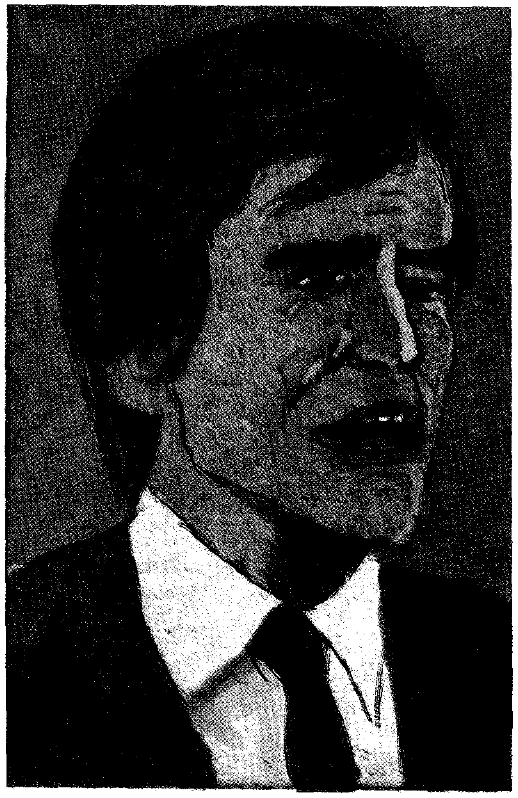
"Fritz's problem," says one supporter, "is that he believes he has created Mondale, Inc., a giant conglomerate with numerous subsidiaries that all must be served."

ple have a negative view of Mondale than have a positive one.

Throughout the primaries, whenever he was in trouble, Mondale was able to reach down for the right stuff. Whether his selection of Geraldine Ferraro as his running mate is perceived as strength or weakness remains to be seen. If she acquits herself well, all will *be* well. But if she is viewed as even the least bit unqualified, she will harm both herself and Mondale.

The past decade has taught that Lyndon Johnson was probably the last New Deal president, but this is a proposition Mondale is unwilling to concede. Despite the party platform's bow to the public's obvious distaste for increased government spending, Mondale's approach is exactly the opposite. And if he continues to push this theme, or if the electorate perceives his unstated instincts, he will lose.

While Mondale may indeed be smart enough to avoid the rhetoric that evokes images of even higher deficits, his abysmal performance during June indicates how much a prisoner he is of classic New Deal coalition politics. "Fritz's problem," says an important supporter, "is that he really believes he has created Mondale, Inc., a giant conglomerate that includes numerous subsidiaries, and he thinks that every subsidiary must be served. None can be told no, or at least not till the last possible moment, when a great deal of damage has already been done. That's what June was all about."



Hart may have been a flawed messenger, but his message was well received and represents his party's future.

Until now, George McGovern has held the record. McGovern lost the 1972 election in a landslide, largely because he screwed up so badly between the convention and the start of the fall campaign, after Labor Day. Eventually, we may conclude that Mondale lost the 1984 race even *before* the convention by simply reinforcing so many negative stereotypes.

Two of Mondale's biggest drawbacks are his association with Jimmy Carter and the notion that he is a tool of special interests. During June, Mondale fed these perceptions vigorously. By staying home in Minnesota as he received a stream of second-spot hopefuls, Mondale reminded the country of how *he* came to be interviewed for the vice-presidency by Jimmy Carter, in 1976. "At the very least," says a Democratic adviser to Mondale, "he should have gone to them. He could have staged a series of mini-trips that would have permitted him not only to see possible running mates but also to hold rallies for the fall in various parts of the country." As it turned out, says Cuomo, "all we got to see was a guy in a sweater in the middle of the summer appearing before the cameras each night. How many times can you look at the same sweater?"

Mondale also should have used June to convene a series of meetings with experts who could help him shape his message. "The problem with the veep TV stuff," says another Democrat, "is that while Mondale was getting himself covered as the nominee, which was important in shutting down Hart's lingering hopes, no theme was emerging. All anyone saw on the news was a parade of improbables Mondale insisted on taking seriously as potential vice-presidents. *He* may have taken them seriously, but no one else did. It was a joke."

WORSE STILL WAS THE way in which Mondale appeared to cater to the interest groups that had helped get him the nomination. The convention this week should dramatize the arithmetic first developed by Walter Robinson, of the Boston *Globe:* Over 60 percent of the delegates Mondale won in primaries and caucuses are representatives of just three special interests—teachers who belong to the National Education Association, A.F.L.-C.I.O. members, and members of the National Organization for Women. Why did Mondale underscore this fact with his every action in June? Because that is what he knows. June was an extension of the Mondale campaign as it had unfolded from its inception. Mondale, wrote Washington *Post* reporter Dan Balz some months ago, is a man "who wants to make his audiences feel good, who wants, as he would say, to be their friend. . . . He creates the impression of a man eager to do presidential favors for his friends—of whom there are many." What Mondale was doing, as Gary Hart said before he thought better of the crack, was pandering.

Mondale was at his worst with women. At one point, he even suggested that women and minority candidates for vice-president should be held to less rigorous standards because they have been denied the advantages accorded white males in politics. They have certainly been held back, but the idea of affirmative action applied to vice-presidents is simply ridiculous. "We've been damaged," says a Mondale aide, "and now that we've taken a woman it looks like we gave in to pressure." It will to some—especially since Gerry Ferraro had been urged on Mondale by the major women's groups for weeks before his decision. Mondale has scored a historic first, but in the end, he may be remembered only for having capitulated to a powerful special interest.

Mondale appeared weak and easily manipulated when dealing with the party's women, but he looked plain dumb in his discussions with Jesse Jackson. Mondale has never quite known how to handle Jackson, and the postprimary period reinforced his ambivalence. Just about everyone was waiting for Mondale to blast Jackson for the Jackson-Farrakhan connection. What they saw instead was a lovefest—at least on Mondale's side. After the two met in Kansas City, Mondale declared their talk "positive.... The presidential campaign of Jesse Jackson is a victory for all Americans." It was left to Jackson to say that "our politics are distinct and different" and then to threaten Mondale by telling American blacks that they should wait for his signal before voting for Mondale in November. Jackson said he was perfectly willing to advise blacks to stay home and risk "four more years of humiliation rather than stand for four more days of being taken for granted by the Democratic party."

"It's Fritz, not Jackson, who should have laid out the differences," says a Democratic governor. "Mondale should have delineated the problems, especially about the Middle East, where Jackson is killing us with Jewish voters."

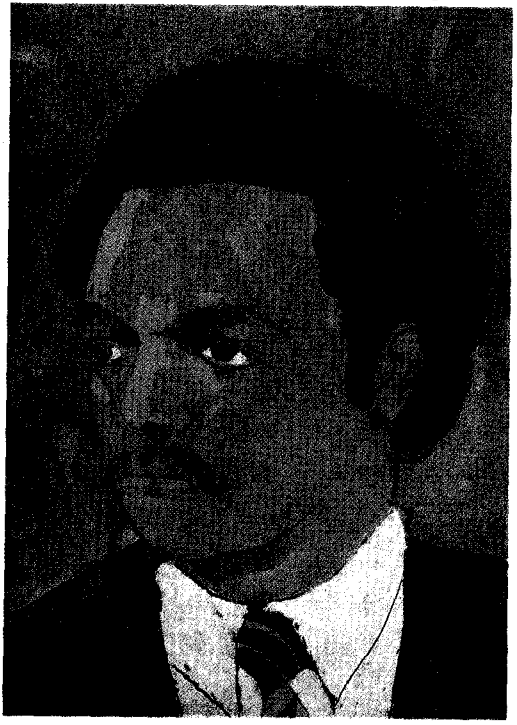
By ignoring those who urged a break with Jackson, Mondale thought he had calmed the reverend and would hear no more. He couldn't have been more mistaken. Jackson's comments last week that Jews had tried to make him a "pariah" and that the "white press" was guilty of "Aryan arrogance" confirm his status as a loose cannon who will likely bedevil Mondale throughout the campaign.

June wasn't a total disaster. A number of platform compromises guarantee that the convention will be relatively trouble-free—which still means there'll be problems. After all, it's the Democrats we're talking about. Some floor fights will take place. Four minority resolutions from the Jackson camp will reach the full convention, and Gary Hart is still trying to proscribe the use of American ground forces in the Persian Gulf. But compared with 1980, when there were twelve platform arguments, 1984 will be boring—something Mondale is not at all unhappy about.

But none of the good "inside" work by Mondale's forces to ensure a quiet convention can overcome the way in which Mondale has permitted the postprimary period to work to his disadvantage. Mondale has been so busy dousing brush fires of his own making that he has missed some big chances to strike at Reagan.

IT IS A TENET OF MONDALE'S STRATEGY that Reagan can be beaten by inviting people to conjure a second Reagan term. Mondale's shorthand warns people of a "December surprise," by which his managers mean that Reagan will show his true colors only after he's re-elected. And yet when December came in July, when Reagan foolishly appointed the discredited Anne Burford to another environmental position, Mondale wasn't ready to attack. "What a chance," says a disgusted Mondale adviser. "He should have been going crazy. He could have said, 'Look, people, the guy isn't even waiting till after he's re-elected, he's not even waiting till December. He's starting already.' But what did we get? Nothing!"

Ronald Reagan has been making the most of his free rein. Name a political trouble spot and the president has moved adroitly to repair the damage. He now seems almost reasonable on the matter of arms control, and he is shamelessly trying to cut his losses among environmentalists. In the aftermath of the Burford mistake, Reagan set off last week to Maryland to look for bald eagles.



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The president appears strong-willed, and he is, but he isn't pigheaded. He has trimmed and caved at numerous points during his term, but he's done so simply and without agonizing. No fanfare. No screaming. Just some mid-course corrections that haven't at all tarnished his image as a decisive leader. And unlike Mondale, Reagan is a consummate optimist. Today is a "far cry from the gloom and doom of four years ago," said the president at a General Motors plant the other day. "This is a wonderful time to be alive," he told some Fourth of July picnickers in Alabama.

Given a choice between Reagan's message, that all is fine, and Mondale's, which is basically a call to feel guilty, is it any wonder the president is having the better of it?

Mondale, of course, isn't preaching guilt—or at least he's not admitting to it. What he is saying, in effect, is that the clock can be turned back. All that's needed is a reordering of priorities. Trim the defense budget, and repeal some of the Reagan tax breaks. Restore the social-program cuts, and manage the bureaucracy more efficiently. He ignores the analysis of those who, like the Wall Street *Journal,* say the promises he has *already* made will add billions to the budget. And he confidently predicts he'll halve the federal deficit by the end of his first

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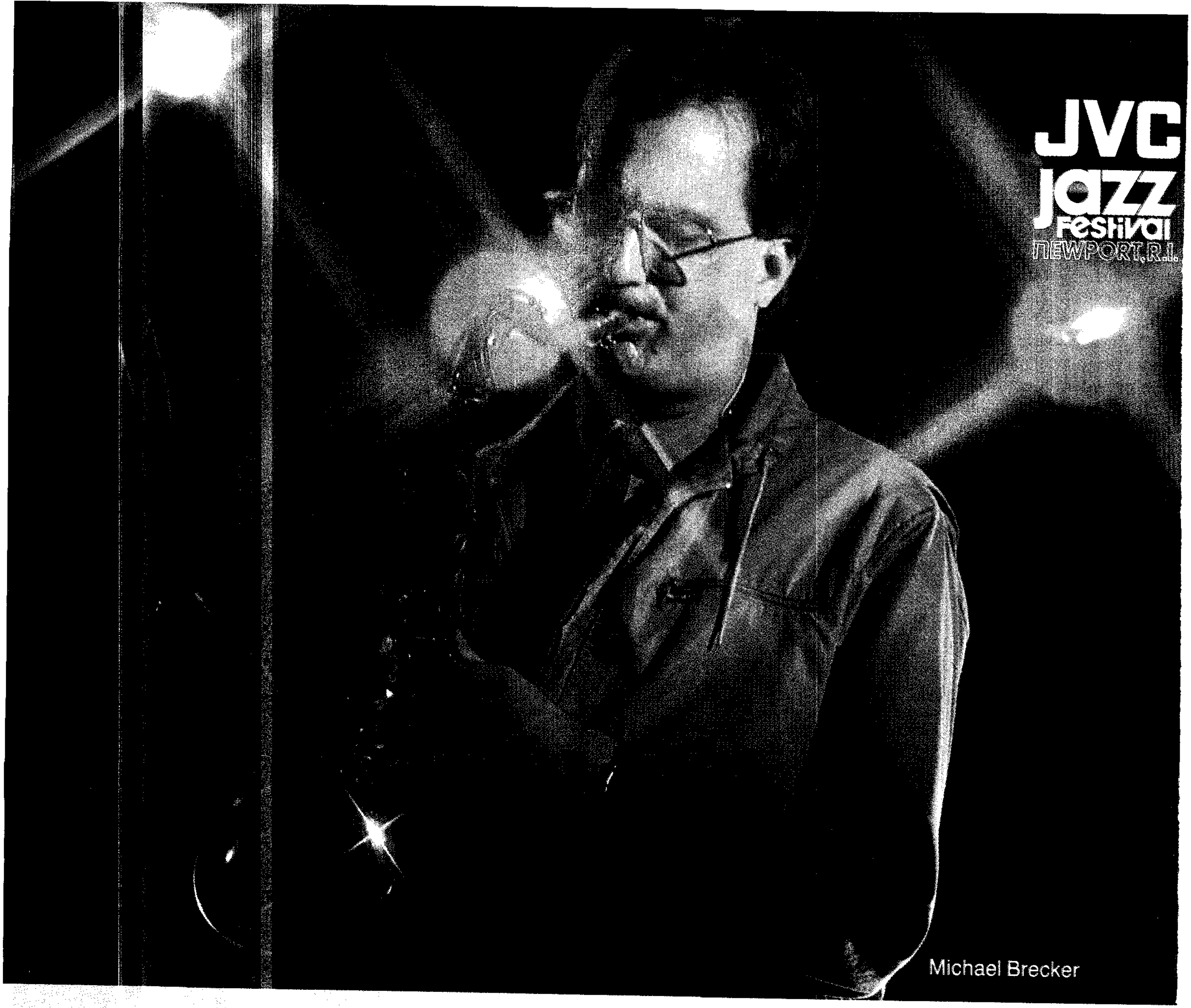

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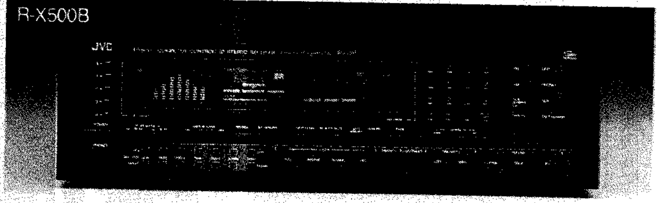

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term. One is reminded of John Anderson: Yes, it all *can* be done—with mirrors.

Unfortunately for Mondale, I am not the only skeptic. Another is Mario Cuomo. Left to his own devices, Cuomo surely would like to deliver a keynote that reflects a score of speeches he's given during the past two years—speeches that accept the new economic and political realities.

Cuomo is comfortable with the notion of limits, and he understands that limits mean sacrifice: Those who do not need the government's help are going to have to learn to live without it. "If you have a child who is a track star," Cuomo has said more than once, "you don't treat him as you would a child who is a cripple. That's not fairness. That's stupidity. The criterion of real fairness is need."

In many ways, the real Cuomo message is the one Gary Hart was delivering this year. Hart wasn't ready to bite the bullet when the question turned to the entitlement programs, but he was hinting at the point when he called for America's industries to live or die in the marketplace without federal handouts. Hart was the wrong messenger, or perhaps merely a flawed one, but the message itself was well received, and it is this vision that represents the Democratic party's future. In theory, Walter Mondale knows and accepts all this. The party platform says that federal programs ought to be "affordable," and it calls most of them "investments." But no one, it seems, is fooled. Or should be. Mondale is Hubert Humphrey all over again, and the voters appear to know it.

The platform says that programs should be "affordable," and this is supposed to represent Mondale's view. But no one, it seems, is fooled. Mondale is Hubert Humphrey all over again, and the voters appear to know it.

WHEN THE REPUBLICANS seemed stuck in perpetual opposition not long ago, they struck out for new territory. They didn't try to copy their earlier success, and no one seriously suggested that they "me-too" the Democrats. Instead, the Republicans converted to a new conservatism that nicely tapped the electorate's belief that things had got out of hand, that enough was enough.

The Democratic burden, says Ernest Hollings, is now to "disenthrall ourselves from the idea that the election of Ronald Reagan was an aberration, a momentary political blip until the voters regain their better judgment. Reagan's election ensued from the voters' loss of confidence in Democrats' ability to manage the economy and provide a strong national defense.

"Our task is not to reconcile Hart, Jackson, and the Mondale forces," Hollings adds. "The task is to reconcile the Democratic party with a majority of Americans."

The Democratic answer is not—or should not be—the New Deal. Rather, it should be the New Deal with a twist, a New Deal that concedes the limits Cuomo and Hart and Hollings understand. "The old politics of addition," says Governor Bruce Babbitt, of Arizona, "is yielding to a new politics of subtraction. There is scant reason to expect public support for a large-scale return to the old order."

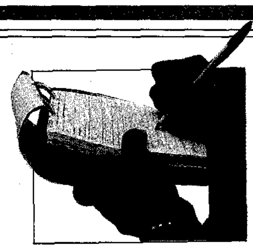
The Democrats must be prepared to tamper with the old order—and their method should be the means test, the principle that government assistance, as Mario Cuomo says, should be awarded only on a showing of actual need.

The Democratic challenge is to leapfrog to the inevitable. The entitlements must be constrained. They account for almost half the federal budget, and only one-sixth is being given a means test. Most of the entitlement programs, like Social Security and Medicare, are available to everyone, regardless of need. When the time comes, the Republican answer, as always, will be to cut across the board. The Democrats will have the opportunity to argue for selectivity. The result need not be onerous. Babbitt, for example, says that a "true means test for entitlement programs would limit benefits of any kind to persons whose tax return shows an adjusted gross income of less than, say, $50,000 per year." And, adds Babbitt, "if an absolute means test appears a bit too radical, a more modest approach would simply be to subject entitlement payments to the federal income tax."

None of this is impossible. The recent history of Social Security shows how an idea shunned for years came to be enacted into law. When the notion of taxing Social Security benefits was proposed in 1979, the House condemned the presidential commission that recommended the reform by a vote of 384 to 1. Four years later, the work of the Greenspan commission, basically a carbon of the earlier report, sailed through Congress without much difficulty.

Left to his own devices, Cuomo would probably deliver a keynote that emphasizes the new economic and political realities.

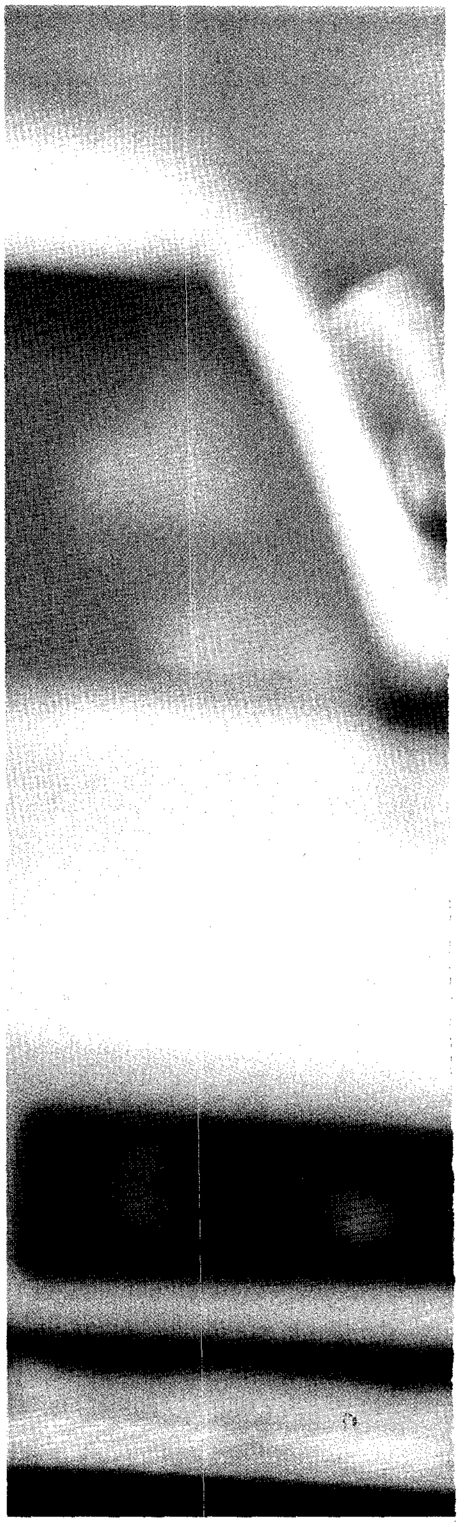
So the pattern is in place, and the Democrats must lead the charge. If they ignore the coming reality, they will lose again. If they rise to the occasion, they finally will be able to run on the fairness issue. They will be able to say, with justification, that by inclination and tradition it is the Democrats who can do the dirty work more equitably. That kind of argument, combined with a specific plan, would be far from the New Deal. It is not something Walter Mondale could accept; he has said repeatedly that the present system should be as certain as the "sun coming up in the morning." But it would be the kind of approach that would reek of sobriety and respectability. For a change, the Democrats would be offering a program the voters could not easily dismiss as a hopeless pie-in-the-sky desire to return to a past that can no longer be. Finally, the Democrats would be grown up. ■



THE WAR ON TRAFFIC

BROWNIES LEAD A CRACKDOWN USING TOUGH NEW LAWS.

BY NICHOLAS PILEGGI



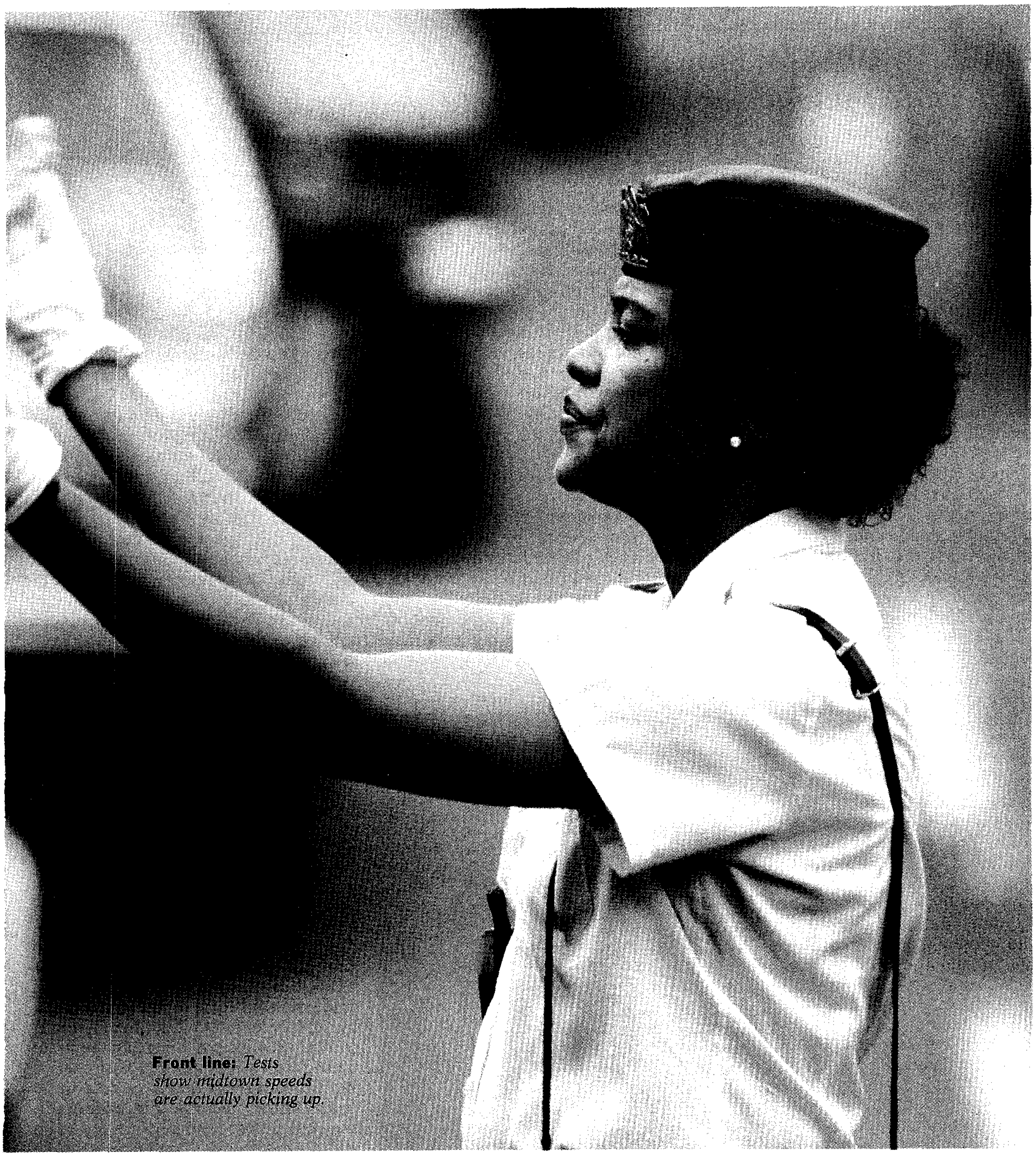
WITH A SIMPLE FLICK OF the wrist, traffic Brownie Andres Morales nudged the man in the white Mercedes convertible away from a 42nd Street bus stop, where he'd been waiting under a NO STANDING sign. A few minutes later, at the corner of Lexington and 43rd, Morales found a double-parked, six-wheel lumber truck, its engine running and its cab empty. By the time Morales had written a $50 ticket, the driver was racing across the street. He'd stopped to make a delivery at 416 Lexington Avenue, he said, and had left his truck for a minute to get the building superintendent to open the garage door. Too late. He got the ticket, but Morales also stopped Lexington Avenue traffic long enough for the driver to back his truck into the building.

On Third Avenue, near 56th Street, Special Traffic Controller Spiros Lambros leapt out of his car at the height of the evening rush and ordered the driver of a parked city bus to move along. "Can you beat that?" Lambros asked. "A bus driver picking the worst possible place to park. Right in the middle of a bus lane. He was tying up all the bridge-entry traffic. And he was just sitting there making up time."

On the west side of Second Avenue, near the 59th Street entrance to the Queensboro Bridge, the dignified, gray-haired owner of a blue sedan wanted Brownie Ana Russi to let him make a left turn across an oncoming tidal wave of rush-hour bridge traffic. "No," she said, pointing him south along Second Avenue. He tried to make the left anyway, but Russi placed her body in the way and sternly pointed the man south. "You're no cop," he yelled, spitting out the window at her as he screeched away.

THE MAN WAS RIGHT, OF course—Russi and her colleagues aren't cops. Rather, they're the city's infantry in a rejuvenated war on traffic. All over midtown Manhattan these days, Brownies are prodding parkers, clearing intersections, handing out tickets, and, often as not, aggravating drivers who are already as overheated as their bumper-to-bumper cars. Suddenly, the Brownies seem to be everywhere, making life difficult for that most common criminal—the traffic-law violator. "People will try anything," said chief Brownie Mildred Minota. "They put extra quarters in the meters, so when we turn the handle on an expired meter, the second quarter drops. And they put M&M's wrappers on their dashboards under the delusion that it's some kind of inside code that the car belongs to a meter maid."

New York's clogged streets have long been provoking jokes, as well as heart attacks and assaults. Police say that next to domestic disputes, parking arguments are the greatest cause of altercations between non-criminals. While no one in the traffic department expects midtown



Front line: *Tests show midtown speeds are actually picking up.*

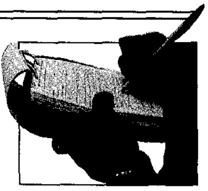
to turn car-happy, the city has started a battle to restore some order. Deploying the Brownies is only part of the strategy. Laws have been toughened, parking perks have been eliminated, a vast computer system is being installed. Perhaps most important, ticketing priorities have been rearranged. While meter maids once spent most of their time harassing alternate-side-of-the-street parkers in residential neighborhoods, the traffic department today concentrates its manpower in the midtown area, where the flow of traffic is more relevant to the city's economic—and psychological—well-being.

Still, you're more likely than ever to get in a jam, right? Well, not really, at least according to city traffic engineers, who say they have the statistics to prove their case. "Tests show the crosstown speeds have improved," said Samuel I. Schwartz, the deputy commissioner of the traffic department, who commands the city's traffic-fighting operation. "Our midtown speeds, for instance, are faster than they have been in years. In 1980, the average crosstown speed was 4.7 miles per hour. By last year, it had improved to 5.8 miles per hour. The avenue speeds have gone from 7.9 to 9.5 during the same period."

If that's hard to believe, there may be an explanation: Things are worse in spots, according to Schwartz. The city's most sustained and successful effort to get its traffic problem under control has come at a time when the streets—especially in midtown—are undergoing unprecedented disruption because of the multi-billion-dollar construction boom and the long-delayed rebuilding of bridges and roadways. Selected streets and bridges will continue to be troublesome as long as the boom and rebuilding continue. But, insisted Schwartz, without the Brownies, and the tough new laws they've been armed with, traf-

Photographed by Chuck Fishman

IMAGE PROBLEM: *Brownies are among the city's least appreciated public servants. "If they're getting beaten up," said one councilman, "it's because they deserve it."*



fic in midtown would be much worse.

Who are these brown-suited battlers of the dread gridlock? Officially, they're known as traffic control agents, and one reason they seem to be everywhere is that their numbers have doubled—to 1,500—since 1980. With an average annual wage of $15,000, they are among the lowest paid of uniformed city employees, yet they generate most of the $140 million the city raises each year from traffic enforcement. On an average weekday, Brownies give out 25,000 tickets (6 million a year) and tow away about 285 cars. They run the city's 64,000 parking meters, keep an eye on the 9,600 traffic lights, and maintain the pound, at 38th Street and the Hudson River, where up to 700 cars are locked away until their owners put up the towing fee and the cost of any unpaid tickets.

The work they do isn't always appreciated. Brownies are among the most abused, assaulted, kicked, spat upon, cursed, threatened, and run over of civil servants. Last year, according to Assistant Traffic Commissioner Robert J. Hogan, there were 546 incidents involving Brownies, 85 of them serious assaults. Yet, last month, when a bill was proposed in the City Council that recommended making it a felony to attack a traffic-control agent, Councilman Rafael Castaneira Colon, a Bronx Democrat, opposed the measure. "If they're getting beaten up out there," Colon reportedly said, "it's because they deserve it."

SOME OF THE ANGER is understandable, if not justified. The Brownies are often bearers of bad news: The city's traffic laws are stricter, particularly in midtown. One new regulation, for example, is aimed at preventing chauffeurs from sitting in illegally parked limousines and makes it a violation *not* to move a car in a moving lane.

"That means we can give tickets to all those limos lined up outside of Saks," Schwartz said, with obvious glee. "Until that law passed last year, lots of people, especially those wealthy enough to spend thousands in a day's shopping, just told their drivers to take the tickets and wait. From our point of view, a car blocking a lane of traffic with a driver sitting in it blocks the same amount of traffic as an unoccupied car. The new law gave Brownies the power not only to give the car the usual $50 ticket but also to give the chauffeur a personal moving violation that adds two points to his driver's license and could threaten its renewal."

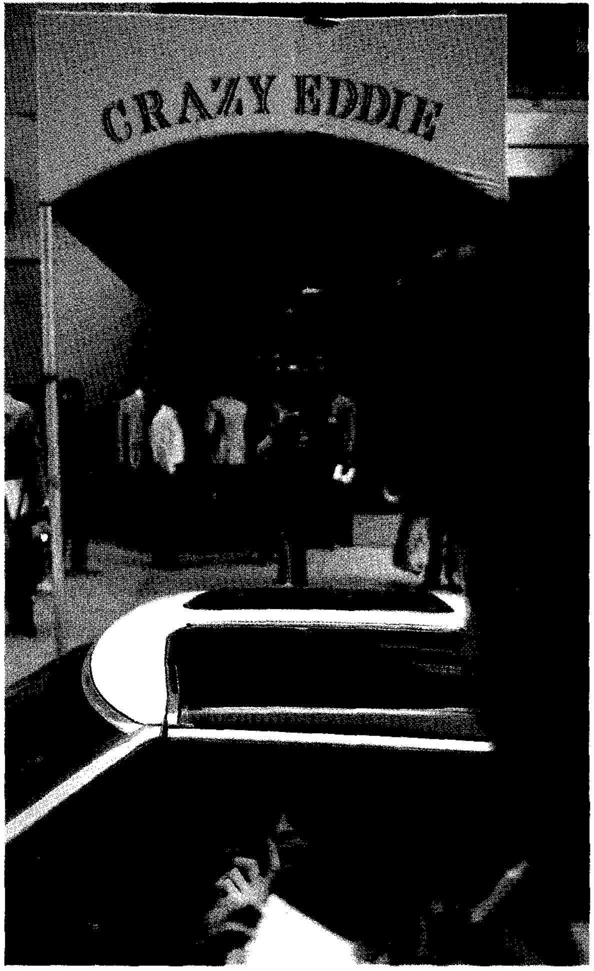
The Brownies on foot are backed by a panzer division of 65 Brownie tow trucks. They roam midtown and, at the drop of a hook, cart away everything from Con Ed trucks to diplomats' cars. Commercial cars and trucks, once virtually immune from towing, now make up 20 percent of the vehicles towed, up from 2 percent a year ago. "Even Federal Express said they couldn't deliver because we were towing their trucks away," Schwartz said. "We worked it out so that if they wouldn't park in a red or no-standing zone, we wouldn't tow them away.

"For a while, utilities thought they were immune," he added. "But we've worked out arrangements with them to work during off-peak hours and keep their street work limited to one lane. We trained some of our agents to read the complicated construction-site permits. As a result, we've gotten a building at Fifth Avenue and East 45th Street, as well as others, to pull in their overspill to one rather than two lanes."

Until the recent crackdown on enforcement and the establishment, earlier this year, of special red-zone DON'T EVEN THINK OF PARKING HERE bus lanes and the NO PARKING, NO STANDING, NO STOPPING, NO KIDDING signs, the midtown area had become almost impenetrable. Now illegal parking in midtown is down 57 percent, and 90 percent of the illegally parked cars have drivers present. "That means we can move them on," Schwartz said. "Strict enforcement as well as the red-zone priority bus lanes have been the most important factors in traffic management in the last 40 years."

Because a bus can carry as many people as 50 cars can, twelve miles of red zones have been created on First, Second, Third, Lexington, Fifth, Sixth, and Eighth Avenues, and on Broadway, 42nd, 57th, and Church Streets. Each weekday, these special bus lanes move 4,000 buses carrying 180,000 riders. Travel time on these routes has been cut by 20 percent. On Madison Avenue, where buses operate along half the street during the rush hours, 700 buses carrying 27,000 riders daily have saved up to twenty minutes per ride. Since the Madison Avenue program began three years ago, there's been a 7 percent increase in bus ridership along the route, although bus patronage citywide has been dropping 8 percent annually.

"The midtown area used to be inundated with parking rules and exceptions to the rules. Everyone and his brother was an exception. Our NO PARKING signs, if you could interpret them, meant no parking for everyone except doctors, newspaper trucks, reporters, policemen, the army, the F.B.I., Secret Service, taxis, delivery trucks, Con Ed, the phone company, construction cranes, the post office, handicapped drivers, diplomats, and limousines. Third Avenue between 43rd and 49th Streets had virtually be-



Bearers of bad news: *The parking rules are stricter.*

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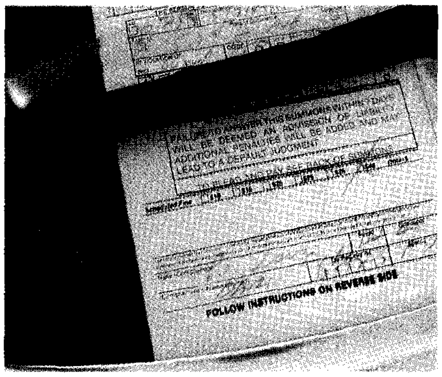
come a parking annex for DPLs. Double-parking had somehow become almost acceptable. Limousine drivers felt as long as they were in their cars they could park anywhere. Taxis picked up and dropped people off wherever they wished.

"Well, no more," Schwartz said. "There are no more exceptions. We got the post office to move 200 boxes off red-zone streets. We got the army to stop parking along Fifth Avenue. We've shrunk the number of press parking spots. And a recent survey of Third Avenue between 43rd and 49th didn't turn up a single DPL. Things also improved after we eliminated 51 percent of those barely intelligible 'No Parking Between 10 and 4 Except Monday and Friday in Truck Loading Areas at Anytime Except Wednesday' signs. Today, commercial trucks get 30 to 40 minutes to load and unload once they've pulled into the curb, and trucks in the garment center get as many as four hours."

Overall, said Schwartz, the traffic flow has picked up remarkably, "despite the fact that the Queensboro Bridge is working at half its capacity, we have 100,000 more cars in the area, construction interruptions are at an all-time high, and the West Side Highway doesn't exist."

"It's a miracle," said William H. Whyte, the urban specialist whose ideas for unclogging the city's midtown area have been adopted in good part. "As

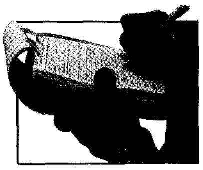

FAILURE TO ANSWER THIS SUMMONS WITHIN 7 DAYS WILL BE DEEMED AN ADMISSION OF LIABILITY ADDITIONAL PENALTIES WILL BE ADDED AND MAY LEAD TO A DEFAULT JUDGMENT
FOLLOW INSTRUCTIONS ON REVERSE SIDE

New Yorkers, we are such defeatists that it's hard for us to accept, but things have definitely improved. The truth is the traffic department has done such a good job clearing certain key streets and establishing bus-lane enforcement that there is a possibility we can start to reclaim some of the traffic lanes for pedestrians." That means, Whyte said, that sidewalks might be widened in some stretches.

JUST HOW SUCCESSFUL SCHWARTZ and his Brownies have been, however, is still open to question. Traffic problems look a lot more manageable from Schwartz's official brown traffic-department car than from behind the wheel of a civilian sedan stalled in horn-blaring traffic on a Friday afternoon in July. Equipped with a loudspeaker to urge on illegal parkers, and trailing a tow truck to handle serious problems, Schwartz seems able to disentangle the most intricate patterns in a matter of seconds. "Will the Rolls-Royce move it out, please," Schwartz announced through his loudspeaker on one recent trip up Third Avenue. "You're standing in the red zone." The Rolls's chauffeur, not knowing where the voice was coming from, looked around in bewilderment. "Rolls-Royce, move it out, please," Schwartz repeated, politely but firmly. The driver turned around, nodded, and the long black car, with New York plate 1998-AYH, drifted out of what had once been a privileged niche, near 47th Street.

The minute Schwartz's official caravan had passed, however, there was another car to take the Rolls's place, and new clusters of impassable traffic seemed to form in Schwartz's wake. Also, more trucks double-parked in the spots just emptied by Schwartz's blitzing Brownies. A few blocks farther on, after Schwartz and his team had turned off Madison Avenue, limousines, taxis, and truckers began edging their way back into the exclusive bus lane. The give-and-take goes on all over. At night in the theater district, illegally parked suburban charter buses drive around the block and return to their curbside posts in front of the theaters just minutes after being nudged along by Brownies. Several drivers of these huge vehicles said

WARNING FLAG: *With the city finally catching up on long-delayed road and bridge repairs, the outlook is for jammed streets through most of the rest of the decade.*



Blitzer: *Ana Russi averaged 135 tickets a day last year.*

that if they were to park in the designated charter-bus areas, between Tenth and Eleventh Avenues, they wouldn't be able to get through the horrendous after-theater traffic in time to pick up their passengers.

"I'll take a cop anytime," said a candy-truck driver. "At least you can talk to a cop. He'll give you a break. These people, all they know is how to write."

"Where are they at the intersections on rainy days?" asked a retired detective who drives a limousine in midtown. "They're cooping, that's where. I guess they're not Sanforized, so they shrink in the rain."

THE BROWNIES HAVE BEEN CONtroversial municipal orphans since they were first set up by Mayor Robert F. Wagner, in 1960. Originally known as meter maids, they began as a unit of 100 women with 25 white Dodge sedans. In their early days, their powers were limited to issuing tickets to cars parked at expired meters. Even so, their arrival on the scene angered the Patrolmen's Benevolent Association, which cautioned about turning enforcement duties over to untrained and unarmed women. The maids also gained a reputation for being unnecessarily rigid. Once, for example, a meter maid named Priscilla Clark ticketed an ambulance on an emergency call. The traffic department, admitting error, fined her one vacation day. In 1967, men began to be recruited, and today they make up about half the unit.

The Brownies' relationship with the police continues to be touchy, and feuds have erupted periodically, often over parking privileges. In 1980, after a Brownie ticketed a cop from the Long Island City precinct for parking at an expired meter, she found that all three tires on her scooter had been slashed. Outraged, she called headquarters, and two traffic-department supervisors drove to the precinct in their official cars. They met with the police brass and warned them that cops who parked illegally would get ticketed the same as everyone else. Then the supervisors left, only to find that their tires had been slashed.

Today, many of the Brownies see their ticket-writing jobs as a first step up the city's civil-service ladder. Traditionally, half of the department's new employees leave their posts as soon as other city jobs become available. Traffic officials hope that a salary increase—currently under consideration—will stem the drain of experienced employees. Commissioner Schwartz cited one Brownie who had been in charge of lower Manhattan and had had 75 agents and twelve cars under his command. But because he was still earning under $15,000 a year, he left to take a job as a subway conductor, at double his Brownie salary.

A productive Brownie, of course, is a money machine for city coffers. For now, the unquestioned ticket-writing champ is Ana Russi, 40, a five-year Brownie veteran. Department records show that Russi gave out an average of 135 tickets a day last year, compared with the department average of 30.

"I've got 45th, 46th, and 47th Streets, from Third Avenue to Sixth Avenue, and most people know me in the area," Russi said recently. "Only the out-of-towners are confused. I do most of my ticketing on West 47th Street—the worst block in the city. It's the diamond block, and everybody wants to be close to their stores. They rush in and they rush out. There are trucks and cops and security and double-parkers all over the place.

"Plate, time, date, location, description of vehicle, violation—sign it and move. I just keep writing and walking. I don't pay any mind to the lip. I take it from where it comes," Russi continued. "They can say anything they want. I just keep writing and walking. Some of them just scream, and some want me to give them a break. 'No breaks,' I say. 'That's against every rule we got.' Sometimes they get mad and they say, 'You people are all alike.' I don't know what they're talking about." Russi smiled. "'You people'? Who could they be talking about? A nice Puerto Rican girl like me? I just write and walk."

Russi, the divorced mother of two sons, said her tour begins at the department's midtown headquarters, on the third floor of the former East Side Airlines Terminal, where the day's orders are received. The early part of her tour is usually devoted to ticket writing. At four in the afternoon, she heads toward the Queensboro Bridge, where she directs bus traffic until seven. "After a couple of hours pulling traffic," Russi said, "your arms go limp."

Russi was a dental assistant earning $100 a week when she heard about the job through friends. She passed an exam on the city's traffic rules and flow, and then took four weeks of classes given by the department. Russi said she was so poor that after being accepted she had to borrow $400 from friends and relatives to buy the uniform: a $75 raincoat, a $75 summer-weight blazer, and a $40 pair of slacks, among other items.

Despite the efforts of people like Ana Russi, however, the city's traffic crunch is certain to continue. The situation may even take another downturn as roadway and bridge reconstruction tie up traffic for several more years at least. In fiscal 1988 alone, for instance, the city is scheduled to spend $820 million for road and bridge improvements, compared with about $360 million spent last year. The effect of this huge construction job is already apparent. At capacity, the East River bridges have a total of 31 lanes; at present, only 25 are open to the 400,000 vehicles that cross the river each day. On the Queensboro Bridge alone, motorists have lost a third of the bridge's road capacity.

From now until November, the southbound Park Avenue viaduct that snakes around Grand Central will be closed for structural repair. "We would have liked to close only one or two lanes at a time," Schwartz said, "but because of the nature of the repair, it will require what is called a monolithic pour, which means, unfortunately, that all the cement has to be poured and hardened at the same time." Cars that usually use the viaduct will be directed off Park Avenue onto 46th and south along Lexington. To keep the traffic moving, Schwartz said, the Brownies are prepared to take "extreme measures"—such as strictly enforcing bus lanes and prohibiting truck deliveries on Lexington during morning rush hours. He also said that Vanderbilt Avenue will be made a one-way southbound street with new parking regulations and signal changes. The north side of the viaduct will be repaired next winter, and another plan will go into effect at that time.

OTHER TROUBLE SPOTS ARE evident all over the city. Seventeen miles of midtown lanes are about to be repaved, including long stretches on Fifth and Seventh Avenues. Major construction work is under way on parts of Eighth Avenue, and work will soon begin on the F.D.R. Drive, the Manhattan and Williamsburg Bridges, and the Brooklyn-Battery and Queens-Midtown Tunnels. Repairs have forced lane closings on the Henry Hudson Parkway, the Brooklyn-Queens Expressway, the Interboro Parkway, the Belt Parkway, the Bruckner Expressway, the Holland Tunnel, Riverside Drive, and Pelham Parkway.

In midtown, building construction is a major cause of slowdowns. At the moment, 22 construction projects are under way there, each spilling over onto at least one lane of traffic and causing further blockages, as telephone, sewage, Con Ed, and other service work is done.

Clearly, all this construction creates a formidable terrain for a war on traffic. But the traffic department is also moving into place the latest in high-tech weaponry—a powerful, multi-million-dollar computer run from a vast control room at the department's Long Island City headquarters. The computer is connected to thousands of copper sensors that are being planted under asphalt along the city's major arteries and at key intersections. The Bronx, Brooklyn, and Queens have already been wired; Manhattan should be completed by the end of this year. When the system is turned on, the sensors will transmit traffic readings to the computer, which will process them and light up huge, wall-size maps in the control room. A cluster of lights will mean traffic is jamming up, and monitors will be able to dispatch assistance or reroute traffic patterns to control the vehicle flow. The traffic department hopes to have the system working by 1986.

"We're using everything we can," Schwartz said. "People, new rules, tow trucks, even Big Sister, which is what we call the computer. It's apparent we're not going to build any more side streets, so we'd better use the ones we have more efficiently." ■

Graduation day: *Traffic agents have been on the streets for years, but the number of Brownies has doubled since 1980.*

Photograph by Michael Melford/Wheeler Pictures.

NEW GIRL IN TOWN

A MODEL OF AMBITION FROM SANTA FE

BY ROBERT MAYER

JILL MOMADAY'S PROFILE IS AT once primitive and regal. With her thick brown hair let down, she looks like a Kiowa princess on the Great Plains a century ago. With her hair piled high on her head, she suggests an exotic old postage stamp: the queen of Siam, perhaps. Head-on, she's open and almost childlike, at once friendly and reserved. One moment she is the girl next door grown suddenly—but not quite—to womanhood. The next moment, turning her head, she is Nefertiti.

Jill is twenty years old. She has just arrived in New York from Santa Fe, New Mexico, with her half-Indian beauty and her ambitious unworldliness. She is one of the thousands of attractive young women who come to Manhattan each year determined to become high-fashion models.

In the next few months, if she is very lucky, you may begin to see her striking features—dark eyes, full lips, strong chin—on the covers of *Vogue, Cosmopolitan, Mademoiselle.* Or, what's statistically more likely, you'll never see her face again. Snapped, clicked, and sorry-deared into despair, she'll return home, not the next Brooke Shields, just another frustrated pretty face.

The odds against her could be stated succinctly by anyone at any top New York model agency. Paul Darrow, for instance, who helps interview prospective models at Zoli (along with Ford, Elite, and Wilhelmina, one of the big four agencies in the city), said, "Tens of thousands of girls come to town each year in pursuit of modeling careers. Girls with no experience, from all over the world. Less than 1 percent of them are even signed—and being accepted by an agency doesn't mean you're going to make it."

First look: *Jill Momaday arriving in New York.*

But what Jill Momaday feared most as she arrived in the city was not the likelihood of failure, not the high cost of living as she waited for a break, not even the potential violence of the city's streets. What she feared most was that—metaphorically, if not quite literally—New York would try to turn her into a blue-eyed blonde. Before that happens, she says, she will pack up her dream and go home.

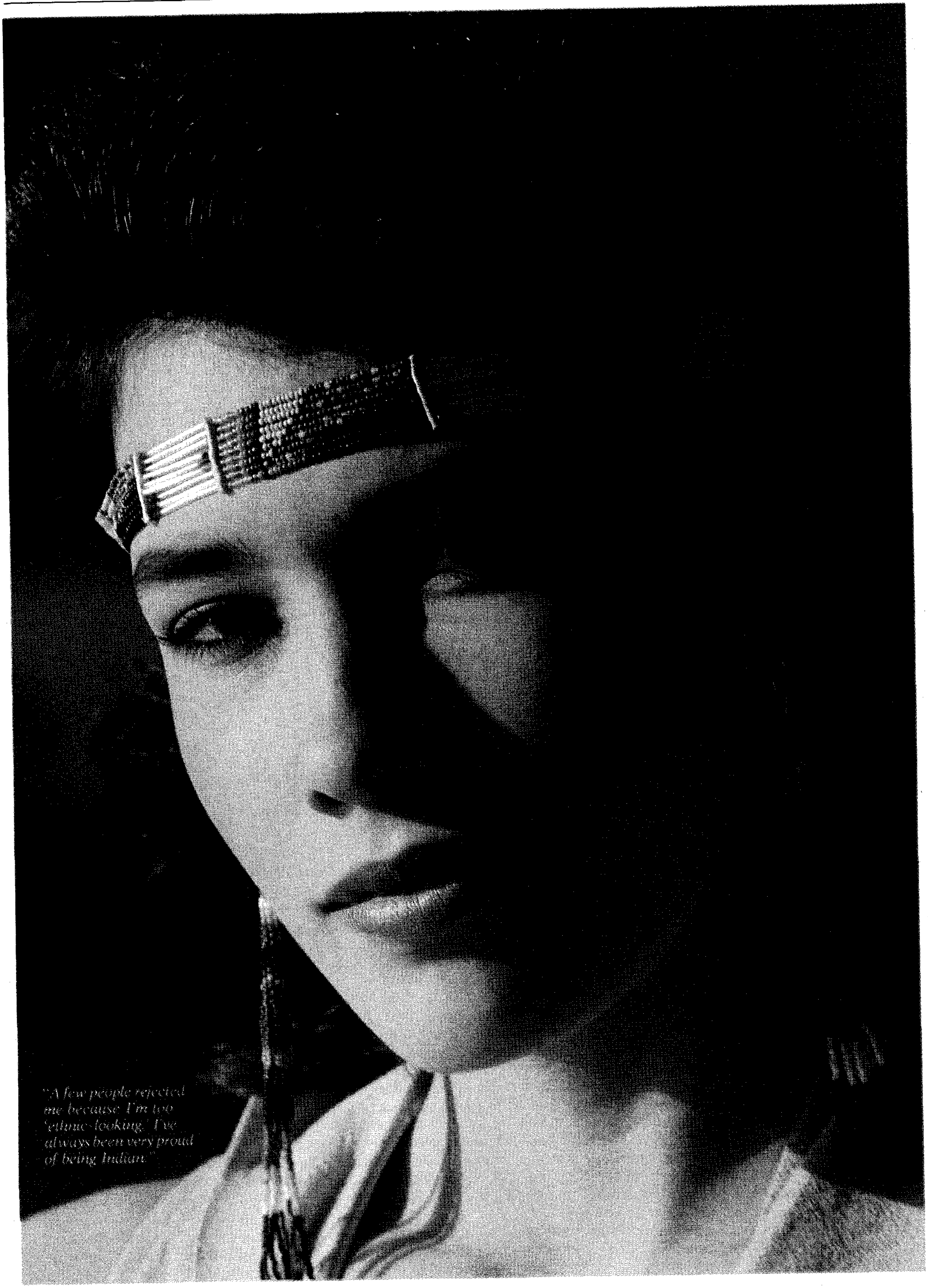
Jill is the daughter of N. Scott Momaday, the writer, who is seven-eighths Kiowa Indian, and Gaye Momaday (now Gaye Talley), who is German-Irish. She is the middle child of three sisters. Cael, 22, and Brit, 16, both look totally Anglo, with fair skin and cavalry features. Jill apparently got all the Indian genes.

She was born in California on the Fourth of July, 1964. When she was five years old, her father won the Pulitzer Prize for literature for his novel *House Made of Dawn;* a year later, he moved the family to a house made of adobe, in Santa Fe; and soon after that, he and Gaye separated. For a long time, because of her parents' divorce, Jill could not read her father's novel.

"I tried to read it when I was thirteen, again when I was fourteen," she said. "I couldn't get past the first ten pages. I felt maybe if I read it I would find out something about him that I didn't want to know. When I was young, he was almost like a god to me. He was sort of magical. And I was scared of what that meant.

"His Indian background had a lot to do with it. It always meant a lot to me. I always felt a real strong need to discover who I am, to get closer to my Indian ancestry. There's still something there that I can't get close to. I feel like I lost something, especially when my grandfather died." Her grandfather, Al Momaday, was a full-blooded Kiowa. He lived in rural Jemez Springs, New Mexico, near Jemez Pueblo. He was a trader in Indian artifacts and lived in a house

Photographs: above, Chuck Fishman; right, Tony O'Brien/Picture Group



"A few people rejected me because I'm too 'ethnic-looking.' I've always been very proud of being Indian."

THE DIFFERENCE: *Jill's childhood developed her independence and self-awareness. From the moment her father left when she was six, she became, in effect, the only Indian in the family.*

on the highway that had once been a general store. He died three years ago.

Her grandmother Natachee Momaday still lives there. "I have a guilty feeling about my grandmother, for not being closer to her. She's part French. When I was little, they used to call me Little Grand-mère, because she is strong and stubborn and they thought I was just like her. I look like her a lot."

In his 1976 memoir, *The Names*, Scott Momaday wrote of his mother, Jill's *grand-mère:* "She was already a raving beauty. She had very black hair and very blue eyes; her skin was clear and taut, of an olive complexion, and her bones were fine and well shaped. She moved gracefully and directly, with certain confidence. Above all, she expected the world to be interesting; she would not stand to be bored."

With a few color corrections, the same description could be applied to Jill. "She has a strong stubborn streak," her mother said. "Everyone feels she got it from her grandmother, who was always a Scarlett O'Hara type, very beautiful and very tenacious."

Perhaps even more than her grandmother's genes, however, the circumstances of her childhood developed Jill's independence and self-awareness. From the moment her father left when she was six, she became, in effect, the only Indian in the family.

"When we had a fight," Jill said, "I would call my sisters 'Paleface, paleface.' In elementary school, I would have kids over after class and put on Indian records and Indian clothes, and show them how to do Indian dances. I was proud I knew them."

Her Indian identity was further strengthened by her father, who is a member of the Kiowa Gourd Dance Clan. Every Fourth of July, the clan holds dances in Oklahoma. For several years, Scott Momaday took Jill with him as a special birthday treat. Although the other girls did get to attend later on, those early father-daughter sojourns to the Kiowa stamping grounds made an impression.

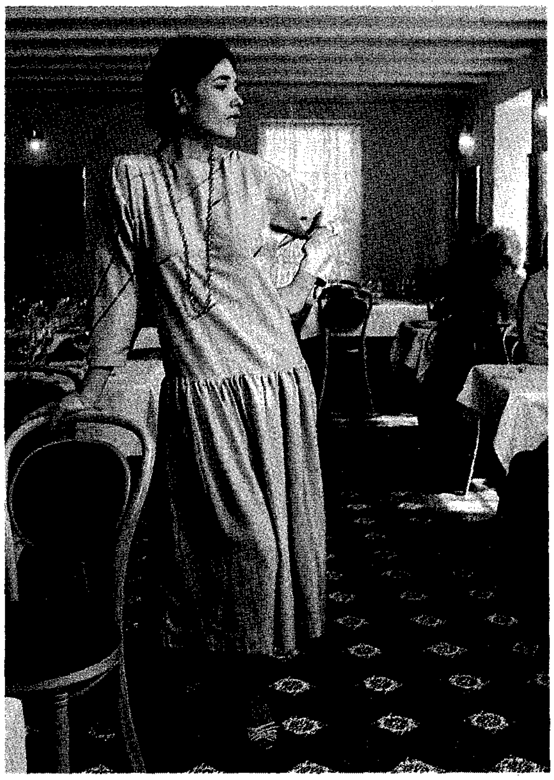
Despite her mixed parentage, Jill seems to have escaped social conflict over her identity, then and now. "I've always been very proud of being Indian," she said. "I've heard that a few people have rejected me because I'm 'too ethnic-looking.' But not a whole lot. I can look Indian or Italian or Japanese or black or Indonesian or Spanish.

"I think that's one of my strong points. At least, I hope it will be in New York."

SNAPSHOT: LATE AFTERNOON clouds are blotting out the Santa Fe sky. Jill and photographer Barbara Burns are in a city garage, taking pictures for Jill's New York portfolio.

Today is punk day. Jill Momaday is wearing her dark hair pink.

"I sprayed it with pink Boy," she says.



True West: *Modeling in Sante Fe.*

Boy, she explains, is a temporary hair coloring. Her punk look is completed by bright-red lipstick, a dark tunic, a black unitard, pink tights, black shoes.

The photographer poses her near a wall that bears the large, scrawled graffito THE KINKS. Strobe lights mounted on stands flash repeatedly as Jill goes through her paces, throwing outrageous curves and puckers at the camera.

"I've studied drama," she says. "I've done some acting. When I was sixteen, I played a hooker in the film *Legend of the Lone Ranger*. I hope to be an actress someday. But I've never studied modeling. I just strike poses the way I feel."

Click.

A fierce wind whips through the garage, knocking over the photographer's lights. A storm is brewing. Jill in her unitard is shivering. It is as if the western gods did not care for Kiowas in pink Boy.

They pack it in for the day.

JILL BEGAN MODELING IN JUNE 1983. In less than a year, she became Santa Fe's most sought-after model. But she got into the business almost by accident—or fate. After a year at the University of Arizona, in Tucson ("I didn't like it. I didn't like the regimentation of school—I wanted to be free"), she returned to Santa Fe.

"I felt something new was going to happen," she said. "I didn't know what it would be. I had just started to job hunt a little bit when I ran into La Donna."

La Donna is a talented young fashion designer who has known the Momaday family for several years. She was planning her first fashion show in May 1983 when she saw Jill near Santa Fe's central plaza.

"I was thinking about models for my show," the designer said. "I wanted everything to be perfect, but I couldn't find a perfect model anywhere. Then all of a sudden, there was Jill Momaday standing in front of me. Sex, sophistication, and innocence all in one face. I created a whole new, dramatic wardrobe for her. I knew right away she was going to be the star of the show. And she was. She's the star of every show she's in."

"Everything happened so fast," Jill recalled. "I did a show for a group of weavers first, then La Donna's. People I didn't know came up to me after both shows and said, 'You were so pretty, would you like to be in our show?' It just went on and on."

The shows were held at a rock-'n'-reggae nightclub called Club West, which has fashion shows every Thursday evening. Before long, Jill was being booked almost every week, by whatever local shop or designer was staging the show. Within months, she was getting $50 an hour, the top fee for a model in Santa Fe, for both fashion shows and fashion advertising. Jill's ambitions, however, quickly outgrew the dimen-

Photographs by Tony O'Brien/Picture Group.

sions of a small southwestern city.

"Modeling was real exciting at first, but it got to the point where I had to leave Santa Fe," she said. "I got really tired of it. Nobody takes it seriously, and they don't want to pay you. It got to me after a while."

She was asked how much money models make in New York.

"I don't know," she said.

According to Zoli's Paul Darrow, the going rates are $1,250 a day for beginners, $2,500 a day for models in real demand.

Her own look: *With mother Gaye and sister Brit.*

SNAPSHOT: IT IS JILL'S LAST FASHION show at Club West. Every seat is taken, and people are standing six-deep at the rear—the largest fashion crowd the place has ever drawn. They have come not to say good-bye to Jill—most don't know she's leaving—but to see a swimsuit show: six models in an assortment of skimpy beachwear.

"I'm scared," Jill says before the show. "I'm very nervous. I've never modeled swimsuits before. Some of them are pretty bare. But I decided it would be good experience."

The sounds of electronic surf pour from loudspeakers overhead. A kite and a pink plastic flamingo decorate the stage. The models parade or dance across the stage. Jill in a brown leather bikini. Jill in a turquoise bikini, a flower in her hair. Jill in a one-piece suit revealing her thighs up to the hip. Jill in a tiger-striped suit with no back. Jill in a suit with a face design, the mouth at belly level.

After the show, in street clothes, she sits at a table with Tracey Lucas, her best friend from high school.

"At first, I felt real sleazy out there," she says. "When I returned to the dressing room the first time, I thought I was going to throw up. But after that, I got into it. I started concentrating on the music, and it was all right." Clutched in her hand is the tiger-striped suit she wore. She has bought it for herself. For the beaches of Long Island.

JILL MOMADAY'S AMBITION SHOULD not be taken lightly. She left her boyfriend—at least temporarily—to try to make it in New York. The way she met him suggests that her sense of adventure should not be underrated, either.

"After high school, I spent a few months working in an antique-clothing shop," she said. "One day, I started walking home, and when I was waiting at a red light, there were two creeps in a silver Corvette. They gave me a look. Then one of them called out, 'Hey, sweetie, want a ride?' I was so tired I said yes. I thought it might be a little adventure. I went to the car and saw there was a girl in it, too. So the four of us crowded into this tiny Corvette. They seemed really nice.

"They took me to my mother's house. One of them asked me if I would have dinner with him. I said no. So he asked me for my phone number. He called me the next day. When he called, my mother asked, 'Who was that creep on the phone?' I said, 'Oh, some creep who gave me a ride home.' We've been together for three years now."

The former creep, now her lover, is Billy Rivera, a 28-year-old from Santa Fe who builds and sells houses.

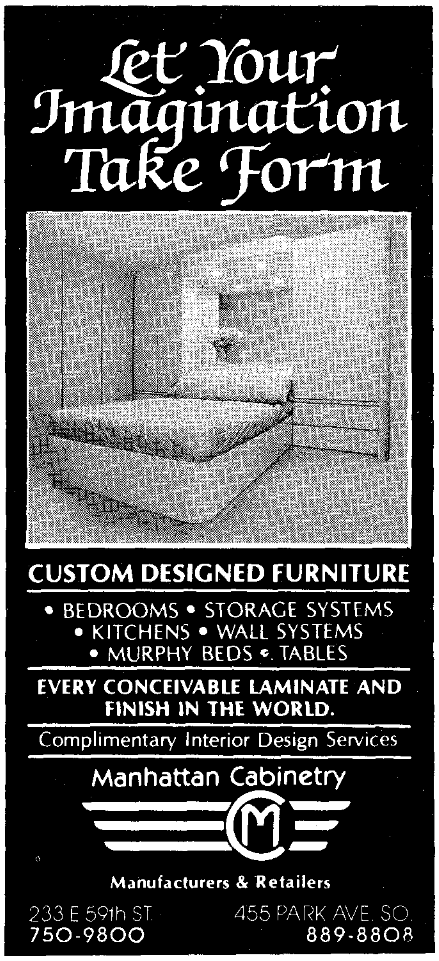
"He's always encouraged me to do what I want," Jill said. "He wants me to go to New York, even though it will mean being apart for a while. He's made it clear that he'll help me in any way. I'm scared to go by myself. I hate leaving Billy and the family. But I'm so determined to make it. I'll do whatever I have to do."

Her parents have mixed feelings about Jill's flying so far from the family nest, as well as about her decision to become a model. It is perhaps an unusual choice for the daughter of intellectuals. Her father is working on a new novel and has taught at several universities. Her mother teaches remedial reading at the junior-high level. Her stepfather, Thurman Talley, is a physicist at Los Alamos National Laboratory. Both her parents had hoped she would finish college but felt they could not stand in the way of what she wants to do.

"Jill has a great deal of determination and ambition," said her father, who lives in Tucson but talks often to his family. "But she's very young. I guess I feel the way most fathers would about their daughter going off into one of the most competitive fields there is. I think she has the qualities necessary to succeed at modeling. But she's not very experienced in the world, or in that line of work. I guess I'm ambivalent about it."

Her mother shares that feeling. "I had always felt I would like to see her use her mind," she said. "I thought she might study art history. But if she wants to try

The good-bye girl: *Leaving boyfriend Billy Rivera at the Albuquerque airport.*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THE ODDS: *"She has a very exotic look, and that's what's in now," said Elite's Maxine Tall.*

Walking tall: *Taking in the Village on her first day in the city.*

modeling, this is the time she has to do it. I felt if I made her stay in school, she wouldn't have done well anyway. She can always go back later. But she has to make her own life."

WITH HER STRONGLY ETHnic looks, what are Jill's chances of making it really big? Ed Klamm is head of FotoWest, a Santa Fe photo agency. Shortly before Jill left, Klamm photographed her for a picture book about Santa Fe that his company is publishing.

"I think Jill looks terrific," he said. "But we're fifteen years behind New York in fashion. Her movements are too studied, too much like a model. I think a good photographer in New York will have to work on her movements, her makeup, everything. If she gets with the right agent, the right photographer, and they work, work, work, I think she could make it really big."

Told of Klamm's comments, Jill at first laughed cheerfully, then bristled, not at the notion that she needs a lot of work but at the idea of her acquiring a "New York look."

"I want to change that," she said. "I'm a real strong believer in individuality. If I have to go to New York to get the 'New York look' like everyone else, then I don't want to do it. That's not what I'm striving for."

At least one New York expert agrees that things may be turning in Jill's favor. Etta Froio, fashion editor of *Women's Wear Daily,* said, "For the past few years, there have been a lot of ethnic models making it very big. In Paris, there are a lot of Indian models—Indian Indian, not American Indian—and a lot of black models. I recently got back from Paris, from the fall-preview shows, and what I kept hearing was that blue-eyed blondes are not really in such demand anymore. Things are much more open now than they used to be.

"You can assure her," she added, "that they won't try to turn her into a blue-eyed blonde."

La Donna is convinced that Jill will make it in New York. "Not just because of her looks," La Donna said, "but because of her personality. She's so sweet, so cooperative. You just tell her what to do and she does it. She's so pretty—she's always been so pretty—that she doesn't take herself seriously."

SNAPSHOT: THE INDIAN LOOK. Jill is wearing a fringed yellow suede wraparound skirt, a matching suede vest over her bare breasts, a beaded headband, her hair straight down. She poses on wet rocks beside the Santa Fe reservoir, the water lapping at her boots.

Click.

Billy, who has come along to watch, suggests another place: an abandoned reservoir that served the city 40 years ago. It sits hidden on a hilltop less than 200 yards from Jill's home. They head

Photograph by Chuck Fishman.

past the house, climb through low-lying piñon trees, past barking dogs, to the abandoned reservoir. It is 150 yards of sunken concrete, empty now, the bottom littered with broken glass.

"I used to play here," Jill says. "When I was a little kid, this was my ship. See that pipe over there? We used to shoot torpedoes through it. And that ladder over there was the lookout."

She stands on the hilltop in the fading sunlight, looking around. Behind her are the Sangre de Cristo Mountains, the southern tip of the Rockies. To the west, she can see the Jemez Mountains, to the south, the baby Ortiz Mountains, and far behind them the hazy Sandias.

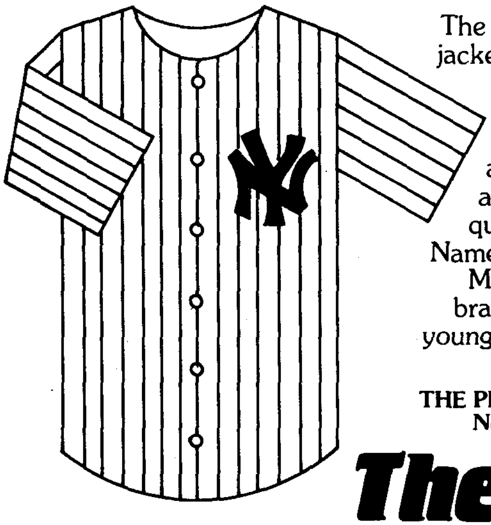
"I must be crazy!" she blurts out suddenly. "Why do I want to go to New York when this is my backyard?"

As she ponders the unexpected epiphany, a graffito on the far wall of her childhood ship catches her eye, seems almost to wink at her. It says, HERE'S LOOKIN' AT YOU, KID.

A FEW DAYS AFTER THE VISIT TO the reservoir, Jill Momaday said a tearful good-bye to Billy at Albuquerque International Airport and, wearing a cowboy hat with a beaded Indian headband on it, boarded a plane for New York. She had visited the city twice before, the last time when she was sixteen, but this time was for real. She had with her the names of several friends of friends with whom she hoped to stay while looking for an apartment and the phone numbers of a few photographers and models she hoped could help open some professional doors. Perhaps most important, she had reestablished contact with a first cousin on her mother's side. It was to her cousin that she would run, she said, if she needed to cry.

A week after she landed at La Guardia Airport, Jill visited her first agency, Elite. Without an appointment, she walked into a room full of young women waiting to be interviewed. The first few girls called in were dismissed within two minutes. Then it was Jill's turn. She was interviewed, given forms to fill out, and interviewed again by the agency's director of new faces. The director immediately made an appointment for Jill at *Mademoiselle* magazine. Quickly, Jill was signed to a non-binding contract by Elite, and was posed for a spread of fall fashions by *Mademoiselle.*

"She has a very exotic look, and that's what's in now," said Maxine Tall, head booking agent for new models at Elite. "That's why we signed her." But a contract with Elite doesn't guarantee that Jill won't be back in Santa Fe next year. "It's too early to predict how well she'll do," said Tall. "With her kind of looks, it's likely to be all or nothing." ■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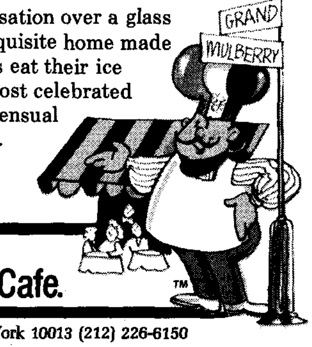

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The Hungry Hamptons

By Barbara Costikyan

The Best Takeout on the South Fork

WHEN PEOPLE ARE IN THE HAMPTONS, they're up with the birds and barefoot all day—"the simple life," they tell their friends. But their big-town palates don't change with the scenery; they're just carried east by the winds of July. Happily, South Fork food this summer is more ambitious, more varied, more important than ever. There's a world of cuisines in the gourmet shops and farm stands between Southampton and Amagansett: country French, Italian peasant, American church supper, Viennese coffeehouse, barbecue, English, Levantine, Oriental, and amalgams in between. Which should you buy? Which would you *like?* To help you avoid costly mistakes, here is a guide to the best of Hamptons takeout. Most dishes are available all the time (or can be ordered), though some stores run out by Sunday morning. So shop early; the Hamptons are hungry this year.

Hors d'Oeuvre

ONE OF THE MORE POPULAR canapés this summer: toasted French bread drizzled with oil and topped with sun-dried tomatoes and a basil leaf. This appetizer won't get mushy when the humidity's high. Buy a baguette, slice it medium thick, sprinkle olive oil on it, toast it, and add the tomatoes (about $16 a pound), available at **Dean & DeLuca** (46 Newtown Lane, East Hampton, 516-324-5790) and **Pasta & Cheese** (Montauk Highway, Wainscott, 516-537-3983).

And here are a few more good things that won't go soggy on you. The packaged pre-baked cheese crust called Boboli ($3.95)—available at **Prime Concern,** a new gourmet store in Southampton (48 Jagger Lane, 516-283-4855) that is owned by George Petrossian—is topped with grated Parmesan and mozzarella; bake the crust for five minutes and you'll have a crisp, cheesy hors d'oeuvre. Or top the Boboli with herbs, anchovies, sun-dried tomatoes, or olives before you bake it. Serve it hot in thin wedges. Prime Concern's lemony taramosalata ($6.95 a pound) is very good—in fact, it's great slathered on Armenian lavash shards (four for $2.25). **Loaves and Fishes** (Sagg Main Street, Sagaponack, 516-537-0555) stocks the best guacamole out there ($17 a quart), but it needs a bit of salt.

If you like garlicky salami to eat with drinks, stop in at **Dean & DeLuca** for the oily, rich, and totally delicious soppressata ($8 a pound) or the spicier piccante ($7 a pound). **Villa Italiana Specialties** (Main Street, East Hampton, 516-324-5110) has an excellent uncooked small pork sausage ($3.29 a pound) with fresh spinach and garlic. It should be grilled over a fire and eaten sizzling hot as an appetizer.

If you want a heftier first course, order **Local Talent**'s frittata ($10.50 a nine-inch round). This raised omelet filled with garden vegetables, herbs, and Cheddar cheese has a robust, earthy taste; reheat it briefly before serving. (Local Talent is a new catering firm that will deliver to your door with 48 hours' notice. Call Patti Osborne Scott, 516-324-7603, or Barbara Michelson, 516-734-5415. A $3 delivery fee is charged for all orders under $50.) A four-inch square of frittata at **Loaves and Fishes,** fired up with sliced jalapeños, is $2.50.

The spinach pie at **Dean & DeLuca** is *sensational* (about $3 a slice, $6 a pound; a whole pie weighs about six pounds). This de-ethnicized version of Greek spanakopita is a twelve-inch round of thin phyllo crust with a two-inch-high filling of ground spinach seasoned with pine nuts. Soft and subtle, it works as a luncheon course too.

The peasant pie ($7 a pound) at the **Uncommon Market** (26 Hampton Road, Southampton, 516-283-1270)—six, eight, or nine inches of puff-pastry dough layered with three imported cheeses, spinach mousse, Black Forest ham, and anything else in the house—tastes like a cross between a triple-decker deli sandwich and a spinach quiche, but it's very satisfying to the nosher-type palate. One of the shop's Parrish loaves (as in Southampton's Parrish Art Museum) is a 24-inch dark pumpernickel baguette filled with prosciutto, chèvre, and fresh basil. It's a bargain at $7 a pound—and sliced a quarter-inch thick, it makes a great sandwich canapé.

Summer Salads

UNLESS YOU WANT TO BE A chop-chop slave, you'll certainly head for the shops to pick up cold salads this summer. There are dozens of fancy cold dishes you can buy to have with a meat course. The most dazzling: Wilford's salad of broccoli, sun-dried tomatoes, and cashews, with sesame dressing ($5.50 a pound), stocked at **Doug's Vegetable Patch** (Montauk Highway, Bridgehampton, 516-537-3224) and also available to order (three-

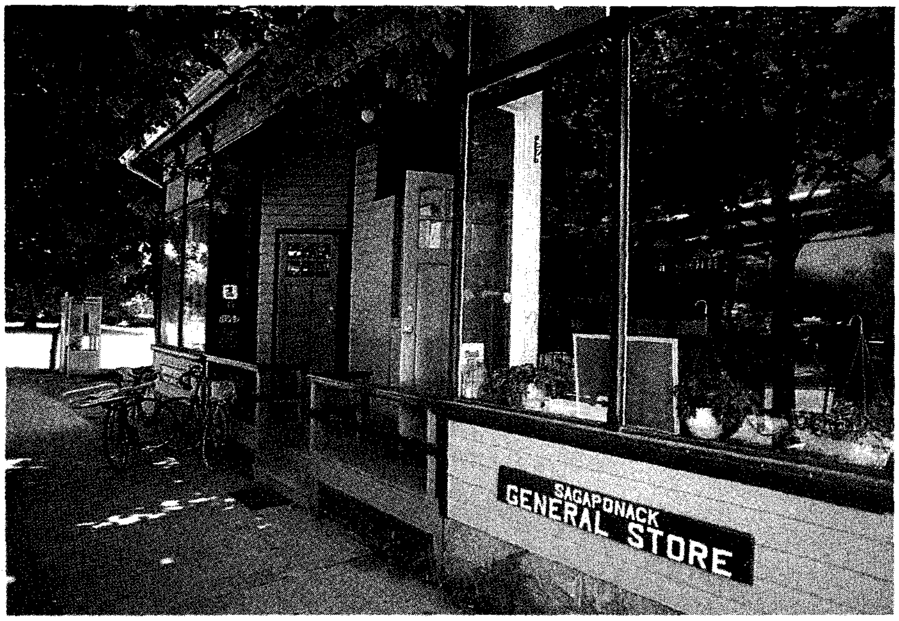
Photographed by Bruce Wolf.

For a potato-field picnic, rustic and sophisticated South Fork fare—from clam pie to taramosalata.

The shrimp salad at the Uncommon Market is uncommonly good—delicate, fat shrimp, light mayonnaise, and fresh dill.

pound minimum) from **Wilford's** (Montauk Highway, Wainscott, 516-537-0900; the store's behind the Pasta & Cheese shop). This lush, brilliant-green salad is exotic, fresh, crunchy—and beautiful.

Another sensuous dish is wheatberry salad—made of whole kernels of wheat that take on a tart flavor when cooked. **Dean & DeLuca**'s version ($6 a pound), rich enough to make a vegetarian luncheon dish, has an Oriental taste. It's dressed with soy, ginger, and garlic and has slices of zucchini, scallion greens, and red peppers. If you live nearer Southampton, try the wheatberry salad from **Prime Concern** ($6.95 a pound). It's drier than Dean & DeLuca's, yet just as interesting, with its cranberries, raisins, walnuts, parsley, scallion greens, and lemony dressing. Have it with lamb, turkey, or grilled fish. Another zappy starch is **Local Talent**'s saffron-rice salad ($3.75 a pound). Made with brown rice, crunchy toasted almond slivers, currants, and orange peel, it has a beautiful fruity flavor. You'll also find a good saffron-rice salad ($3.50 a pound), with green peas, black olives, and pimientos, at the **Sagaponack General Store** (Main Street, Sagaponack, 516-537-0261); this dish complements lamb, duck, fish, and barbecued ribs.



The Sagaponack General Store makes the ultimate all-American potato salad.

The crisp, tangy, very exhilarating summer salad ($6.98 a pound) at the **Amagansett Farmer's Market** (Main Street, Amagansett, 516-267-3894) has tiny cubed vegetables that look nice in a glass bowl—yellow squash, zucchini, cucumbers, tomatoes—plus scallion greens and fresh mint, in a lemon vinaigrette. You can get a plain old-fashioned string-bean-and-wax-bean salad at **Babinski's** farm stand in Water Mill (on Mecox Road). It's $2.98 a pound.

Everywhere in the Hamptons, you'll find cool pasta salads, most of them with bits of fresh vegetables mixed in to cut the starch and add some crunch. The best is Wilford's rotelle—satiny spiral noodles with green peppers, sweet pickles, and a creamy dill dressing; the flavor's clean and elegant. You can get this salad at **Doug's Vegetable Patch** ($5.50 a pound), or place an order (two-pound minimum) at **Wilford's**. The linguine primavera ($6.95 a pound) at **Prime Concern**, almost as satiny, is sprinkled with briefly steamed seasonal vegetables—red peppers, yellow squash, zucchini, and green beans—and tossed with a lemony dressing. It goes well with soy-basted duck.

Dean & DeLuca's pasta salads change every weekend. The agnolotti salad ($11 a pound), tiny pockets filled with ricotta cheese and pesto, makes a complete vegetarian entrée. If you like Oriental noodles, you'll go for the slightly garlicky, slightly oily salade chinoise ($5 a pound) from **Bruce's Restaurant** (Montauk Highway, Wainscott, 516-537-3360). The thin noodles are lightly dressed with sesame, and tossed with snow peas and an occasional shrimp. For a really good sticky sesame-noodle salad, heavy and lush, drop in at **Pasta & Cheese** for its true Sichuan version at $5.95 a pound.

On the South Fork, where the local potato's everywhere all summer long, you have your choice of potato salads. There's the ultimate all-American potato salad—clumpy and solid, with hard-boiled egg, celery, onions, and mayonnaise (very Norman Rockwell). The **Sagaponack General Store** makes this one beautifully with Idahos (it's $2.25 a pound). Almost identical, somewhat creamier and equally addictive, is the new-potato salad from **Tickle Your Taste Buds** (Main Street, Bridgehampton, 516-537-3242), a tiny new store; $4 a pound. Other places also use the local red potatoes: **Loaves and Fishes** has a salad ($4.50 a pound) with a mild vinaigrette sauce, chopped fresh parsley, and dill; **Babinski's** ($3.89 a pound) also has chopped parsley and is dressed lightly in a vinaigrette. But the California potato salad ($5.98 a pound) at the **Amagansett Farmer's Market** may be the best in the red-potato class—made with mayonnaise and dill, it has everything you'd want from a potato salad: freshness, smoothness, starch, and spice.

Everybody's got chicken salad: Prime Concern carries six of them, Loaves and Fishes has five, the Amagansett Farmer's Market has three. But who really wants a chicken salad violated by lots of nuts and chunky fruits and vegetables? What you really want is splendid chicken cut into pieces you can manage with a fork. Purists will go for Wilford's chicken salad ($8 a pound) at **Wilford's** (two-pound minimum order) and **Doug's Vegetable Patch.** This is a smooth, pure, all-white-meat salad that's not overly mayonnaised. If you need some adornment, throw in a few green grapes. The **Uncommon Market** makes a mostly white-meat chicken salad ($7.90 a pound) with snow peas and watercress so finely minced that you feel a nice crunch and see a bit of green—there are no other disturbances. From time to time, **Dean & DeLuca** has an all-white-meat chicken salad heated up with sliced fresh jalapeño peppers, and another with fresh tarragon (both $11 a pound). Two of the best curried chicken salads you'll ever eat: the version at **Loaves and Fishes** ($10 a pound), with a sweet tartness from bits of mango chutney, and the similar salad at **Tickle Your Taste Buds** (whose chef used to work at Loaves and Fishes)—it's got fresh green grapes and is $10.50 a pound.

Not everybody has lobster salad, and two shops that do, **Loaves and Fishes** ($28 a pound) and **Wilford's** ($22 a pound), do it top-of-the-line lavish: 100

Page 39—Food stylist: Laurie Goldrich. Station wagon from Mercedes-Benz of North America, Inc. Rug from Thos. K. Woodard. Dishes, linens, and glasses from Wolfman, Gold & Good Company. White rectangular platter and silverware from Lee Bailey at Henri Bendel.

percent fresh lobster meat in nice, big chunks and a homemade mayonnaise. Wilford's adds mustard and lobster coral (cooked roe), Loaves and Fishes uses capers and fresh dill. The shrimp salad ($19 a pound) at the **Uncommon Market** is uncommonly good, with its delicate whole, fat shrimp and very light mayonnaise dressing with fresh dill. And you can always get poached salmon ($10 to $12 a pound) at the **Seafood Shop** (Montauk Highway, Wainscott, 516-537-0633); it's like velvet, and comes with a smooth sauce verte.

Clams, Chowder, Chili

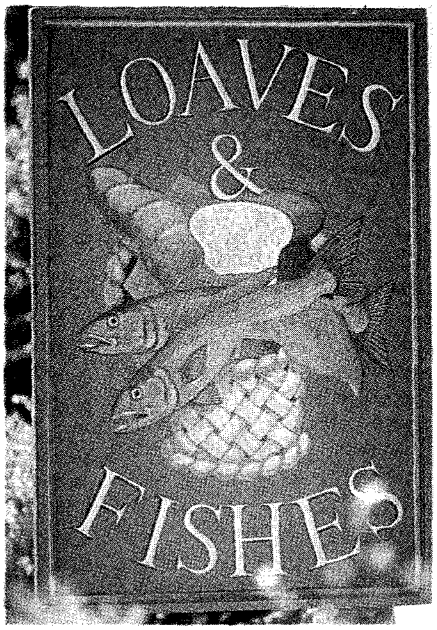
YOU'LL HUNGER FOR HOT meals this summer (some people still contend that hot food is the only real food). Longing for clam pie, one of the regional dishes of the South Fork, I order it from Loaves and Fishes and the Amagansett Farmer's Market, and buy frozen ones from Cricket Caterers, in East Hampton, and the Seafood Shop. "Where's the clam?" I cry. Finally, the pie from **Local Talent** has the clams—coarsely chopped littlenecks—plus a bit of potato in a light roux ($40 for a large pie). The crust is thick and a nice sop for the powerful sea taste.

You'll crave clam chowder while you're in the Hamptons. The authentic Bonacker chowder (a Bonacker is someone born near Accabonac Harbor, in Springs) has finely minced clams, potatoes, and a bit of tomato; the flavor of the clam is strong. You can order it from **Bruce's,** where it's called Nora's Sagaponack chowder ($5.50 a quart, which will feed two people), named for a woman who cooked for several families in the area. Bruce has added heavy cream to the original recipe, and the result is a very rich, smooth, almost elegant soup. The **Seafood Shop**'s New England clam chowder ($3 a pint) is the kind you'll crumble crackers into—milky and full of nutlike clams. Buy it frozen or get it ladled out fresh when the kitchen is doing a potful.

DEAN & DELUCA

Dean & DeLuca offers garlicky soppressata, wheatberry salad, a sensational spinach pie.

The search for great chili is discouraging; I sample four and award only one prize: to **Wilford's,** for good stew meat, pinto beans, and a fiery full-bouquet sauce (to order, $8 a quart, two-quart minimum)—a *meaningful* chili. (Wilford's black-bean soup—to order, $8 a quart, two-quart minimum—is also very good, smooth yet not too smooth. Have it hot or cold, and pass around the sherry bottle when you serve it.) The **Uncommon Market** has a curious chili ($4.99 a pint) made with black beans and chopped meat; it's similar to the Cuban picadillo, which is eaten with fried bananas and rice. Try it.



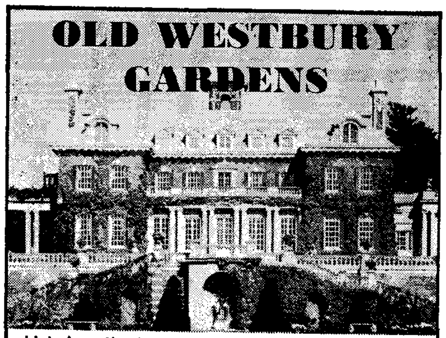
At Loaves and Fishes, a fiery frittata.

Barbecue and Fried Chicken

MOST SOUTH FORK stores make barbecued duck to order, but no two ducks taste alike. At the **Sagaponack General Store,** you can order a five-pound duck ($13) with a crusty, blackened skin and lots of lean, velvety meat—plump, lusty, and good with beer. **Wilford's** duck ($11.95 to order) has a dark, crackly skin and a sleek flavor—take it to the beach. The roast duck ($14) ordered from **Loaves and Fishes,** glazed with oranges and Grand Marnier, is slightly sweet, and crisp and lean—perfect for an outdoor dinner party in your rose garden when the moon's out. The shop's spit-roasted duck ($11.50), seasoned with soy, garlic, and ginger, has a parchment-crisp skin and goes well with pasta salad. And there's spit-roasted duck with an apricot glaze to order from **Dreesen's Market** (33 Newtown Lane, East Hampton, 516-324-0465); $11 for a five-pound duck. A whole barbecued brisket (like they do out west, except this one's oven-roasted) is $10 a pound.

Now you can buy spareribs that taste of the open fire and not of Open Pit. Go to **Carol's "The Great Hampton Chicken & Rib Company"** (419 North Highway, Southampton, 516-283-5001), the same Carol's where last year you ate puff pastry and heard Carol at the piano. Now the menu has gone barbecue; you can eat in or take out (figure on a ten- to twenty-minute wait at the bar or outdoors while the ribs are cooking). Carol's ribs are marinated in, and glossed dark with, her own spicy barbecue sauce, then grilled over hot lava stones and vine cuttings from Hargrave Vineyard, in Cutchogue. All this makes for a subtle, rustic flavor and firmly tender (different from falling-off-the-bone tender) ribs. One large order ($12.95 for thirteen) will satisfy the big eater; the $9.95 slab (eight or nine ribs) is strictly Ladies' Day, and the $4.95 one will delight a small child. There's more grill thrill at Carol's: barbecued prime-beef bones ($10.95 for five), those shaggy, meaty bones you eye when the holiday roast is carved. Like Carol's ribs, these are burnished, charred, spicy—bones to tug at. For lunch takeout only, there's barbecued brisket of beef on a garlic roll ($4.95 for plenty of meat on a six-inch roll)—fine for a beach picnic, since there's no mayonnaise to spoil.

There's chicken, too, at **Carol's,** either herbed or barbecue-style ($10.95 for a whole three-pound bird, $5.95 for half), and fried chicken wings ($2.95 for six or seven), which you'll have with drinks on the porch. You can also buy chicken parts ($5.99 a pound) at the **Amagansett Farmer's Market,** where they're slicked over with a good barbecue sauce. At **Cromer's Southampton Market** (Village East Shopping Plaza, Southampton, 516-287-1050), you can order a plump, budget-priced roast chicken ($3.99 a three-and-a-half-pound bird) with lots of white meat, but tell them to leave off the Open Pit sauce. **Local Talent** will deliver a Cajun-fried chicken ($9.50 for three and a half pounds, quartered), with a thick, crisp batter coating full of hot, savory spices, to your door. Less exotic but fabulous, the fried chicken at the Bridgehampton **I.G.A.** (Montauk Highway, 516-537-1048) has a delicate batter, good crunch, and tender meat. Buy it by the piece—three breasts cost $5.25. But you'll find the best fried chicken, with a feathery, very crackly golden-brown crust, at the **G & T Chicken House** (36 Race Lane, East Hampton, 516-324-0756), for $3.15 a half-chicken (four pieces); 48 hours' notice is required for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Grill thrill at Carol's: barbecued beef bones, shaggy, meaty—bones to tug at.

fifteen or more orders, 2 hours for smaller orders.

One of the very best eats of an American summer is good rare steak, either on buttered, home-baked white bread or just sliced with ripe tomatoes. A whole fillet—grilled black and blue, eaten warm or cool—is the best cut to use. (At the Bridgehampton I.G.A., whole fillets are $5.09 a pound.) Most gourmet caterers will barbecue a fillet to order. **Catena's Meat Market** (143 Main Street, Southampton, 516-283-3456) will spit-roast one for around $10 a pound. The meat isn't charred outside, nor does it have a tasty basting sauce, but it is good meat, and you can sear it on a charcoal grill at home. At **Cromer's,** a fillet barbecued with a thick red sauce costs $4.95 a pound and makes excellent sandwiches. The top-of-the-line fillet ($72 for three pounds), extraordinarily flavorful, rare, and crusty, comes from **Loaves and Fishes.**

With any charcoal-grilled beef you can make tacos al carbon, the Mexican dish of sliced steak in a folded tortilla with fresh tomatoes, raw onions, and a jalapeño or two. Baste the steak with a *dynamite* hot sauce—the best bottled hot sauce I've ever had: Desert Rose's new all-purpose enchilada sauce ($5.75 for a sixteen-ounce jar), thick and dark, fiery and fruity, full of spices and pizzazz. Get it, and the flour tortillas ($1 a dozen), at **Dean & DeLuca.**

For Good Mornings

FORGET THE PACKAGED LOAF this summer. There's great bread on the South Fork. The bread carried at **Doug's Vegetable Patch, Babinski's** stands in Water Mill and Bridgehampton (Montauk Highway, in front of the high school), and the **Amagansett Farmer's Market** is made on the North Fork, at Briermere Farms, in Riverhead (where many of the fruit pies for sale in the Hamptons are made). Briermere's egg bread ($2.75) is luscious. Pale yellow, just faintly sweet, sprinkled with crisp poppy seeds, it's almost a cake, and it keeps well. The Briermere white loaf (about $2), not carried at the Amagansett market, is good with sliced rare steak or a smearing of peanut butter and jam. At **Simple Pleasures** (Main Street, Bridgehampton, 516-537-0225), a café-bakery, the farmer's loaf ($1.85) has a firm but grainy texture and is satisfying to eat even without butter. The country loaf ($1.70)—white bread with some whole-wheat flour—is much grainier. You can buy a slender French baguette ($1.50 a sixteen-inch loaf) at **Tickle Your Taste Buds**; it's crisp, dense, and tastes like a slightly fatter loaf costing $1.55 at **Loaves and Fishes.**

You know about the elaborate bread selection at **Dean & DeLuca** and **Pasta & Cheese,** but you may not know about the great scone ($1.50) sold at **Loaves and Fishes** on Sunday mornings: Large, triangular, featherlike, it has cream in the batter. You can get several kinds of croissants at **Simple Pleasures,** each one rich and delicate. The plain version is 85 cents; the almond-paste-filled, chocolate-filled (pain au chocolat), and Gruyère-topped croissants are 95 cents each. At the **Hampton Food Company** (8 Main Street, East Hampton, 516-324-3211, and 68 Main Street, Southampton, 516-287-1417), just opened, you can buy square "croissants" with seasonal fruit on top ($1.95)—right now it's lightly glazed strawberries—or baked with a filling of bûcheron cheese and Granny Smith apples ($2.25): tangy and tart.

The Briermere Farms walnut coffee cake (about $6 a ten-inch round), available at the **Amagansett Farmer's Market, Babinski's** stands, and **Doug's Vegetable Patch,** is crumbly and rich, with plenty of nuts. Of course, you'll be getting regular supplies of the great Hamptons classic—Crutchley's doughnut centers. These little mouthfuls are sold in plastic bags, along with powdered sugar for dipping. Get 'em at **Kathleen's Cookie** (43 North Sea Road, Southampton, 516-283-7153), where they're made, and at Doug's Vegetable Patch, Babinski's stands, and the Amagansett Farmer's Market.

And Sweet Endings

THE BEST SUMMERTIME DESsert is a fresh-fruit pie, of course, and right now you can buy delicious fruit pies—tart, runny, with crusts that aren't so very perfect-looking and glazed pools of berry drippings on top—from **Loaves and Fishes, Local Talent, Dean & DeLuca, Tickle Your Taste Buds,** and **Kathleen's Cookie.** These pies ($7 to $23) are the kind Grandma supposedly made. (Most of the old-fashioned American-heartland fruit pies you see at the **Amagansett Farmer's Market, Babinski's** stands, and **Doug's Vegetable Patch** are made at Briermere Farms. These pies are good when heated and partnered with a super vanilla ice cream, but—with the exception of a raspberry cream pie with huge berries—they're not extraordinary.) Kathleen's Cookie makes a nine-inch apple crumb pie ($7.25) all year that's especially great when warmed; it's got sweet, crispy crumbles on top and tart apples inside.

If you want fresh fruit for dessert and need a plain sweet to eat with it, have the lemon pound cake ($9 for a nine-inch round baked in a kugelhupf form) from **Simple Pleasures.** Damp, fresh, lemony, and slightly sugared, this is the best one you'll ever eat. The **Amagansett Farmer's Market** makes a poppy-seed pound cake ($12 for a twelve-inch tube) that's practically as good as that lemon pound cake, and you can feel the poppy seeds go *snap* when you bite into a piece of it.

Kathleen's Cookie makes a damp carrot cake with a cream-cheese icing; it's sweet, but it's one of the better carrot cakes, full of carrot bits and nuts. The large size (six inches high, $11) looks very Victorian with its swirled icing. You can buy David Glas's newest chocolate dessert, the coffee-mousse cake (that's chocolate mousse with espresso coffee rolled in minced hazelnuts, $14 for an eight-inch cake), at the **Uncommon Market** and the **Amagansett Farmer's Market.** The Amagansett market, **Loaves and Fishes,** and **Dean & DeLuca** all make excellent damp, fudgy chocolate cakes ($6.98 to $22).

The miracle-bargain dessert of the Hamptons is the old-fashioned ice-cream roll ($5.95) at the **Creamery** (County Road 39, on the Southampton bypass, 516-283-3033). It's a wide chocolate-sponge roll that's filled with vanilla or vanilla-chocolate-chip ice cream and frozen as solid as an Arctic rock. If you put a decent fudge sauce over it, you've got a great dessert for six. Buy three and freeze them.

Simple Pleasures' cookies are unforgettable: The butter cookie, a thick two-inch round (40 cents), tastes like shortbread, and the chocolate shortbread (35 cents each) and ginger shortbread (30 cents) are delights. (Remember how it is with cookies at the beach. Buy them at noon and they can turn into wet Kleenex by nine that night, so keep them in covered jars.) Its "serious brownies" ($1 each) are black-hearted and gooey, and if you cut one square in quarters, you can serve four people; **Loaves and Fishes'** brownies ($1.25) are like that, too.

Well, here you have it, though not all of it. The creative juices of those South Fork cooks continue in a summer simmer. All you have to do is drive and drive and drive, in that cortege-crawl of traffic down the main street of the town. But your big-city palate is worth the trouble. ■

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BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Shoot the Loon

For four years photographer Joyce Baronio worked in a nine-by-fifteen room to produce her amazing book of photographs, *42nd Street Studio.* This summer she's at work in the wildlife sanctuaries on Shelter Island. And if you're a committed photographer, you can join her. Baronio, who studied with Walker Evans at Yale and now coordinates the graduate program in photography at the Maryland Institute, College of Art, is conducting photography workshops in Sag Harbor. The twenty-hour programs include critiques, slide presentations, and two days of shooting in the preserves, with nudes available for those interested in integrating figure and landscape.

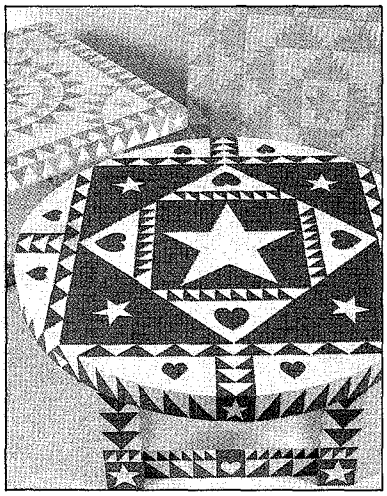
SAG HARBOR PHOTOGRAPHIC WORKSHOP
242-5224 or 516-725-9043/July 20–22, July 31–August 2, August 17–19/$200 (lodging and meals not included)

Bread Sails in the Sunset

Alexandra Troy loves to sail. But after countless sails with friends, she discovered that provisions on boats were most likely to come from the nearest deli. After one soggy egg-salad sandwich too many, Troy decided that something should be done. The result: Picnics on the Sea—dazzling picnic lunches or dinners delivered right to your yacht. Although the culinary emphasis is nouvelle, there's nothing silly or skimpy here. There's an unusual, and refreshing, cold snow-pea soup ($2.25 per portion); white-bean-and-tuna salad in a vinaigrette, nicely seasoned with fresh herbs ($6); a wondrously moist poached chicken breast in a puréed cucumber sauce spiked with dill ($5.50); a crunchy vegetable salad ($2.25); perfectly ripe cheeses and crusty breads ($3.50); plus much more (a whole menu, in fact) to choose from. Troy will even come onboard and do buffet parties and supply food and waitresses for weekend or week-long excursions. Onshore, she arranges extravagant clambakes, so why wait for your ship to come in to give all this deliciousness a try?

ALEXANDRA TROY—CULINARY ARCHITECT/*410-5474 or 516-883-7887/Call four days in advance/Free delivery on orders over $100 in Manhattan and parts of Westchester and Long Island; $35 delivery on other orders*

Photographs: top right, Ted Hardin (photographed at N.Y. Skyports Marina); bottom, © 1984 by Thomas Victor.

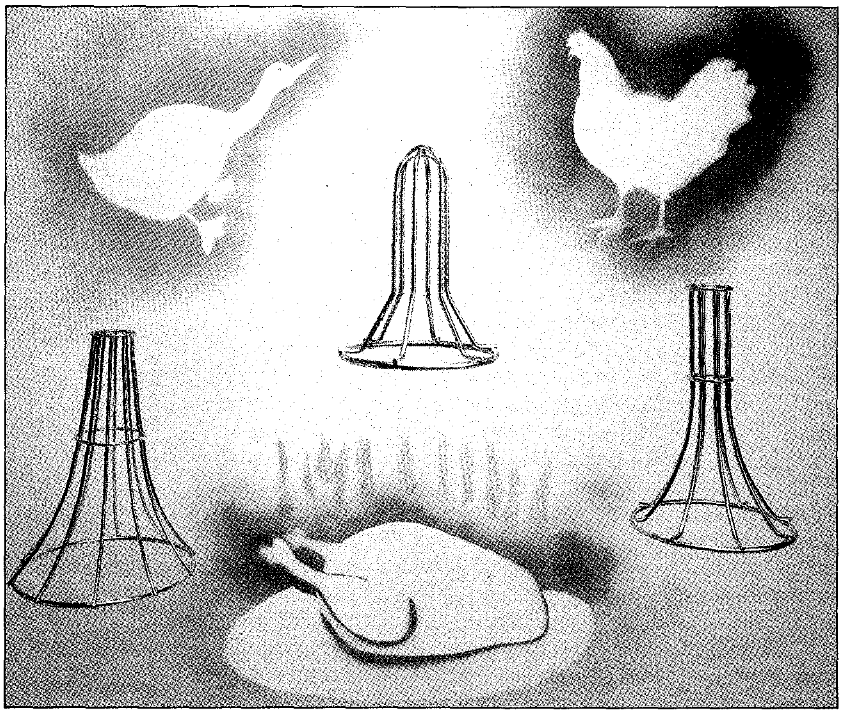


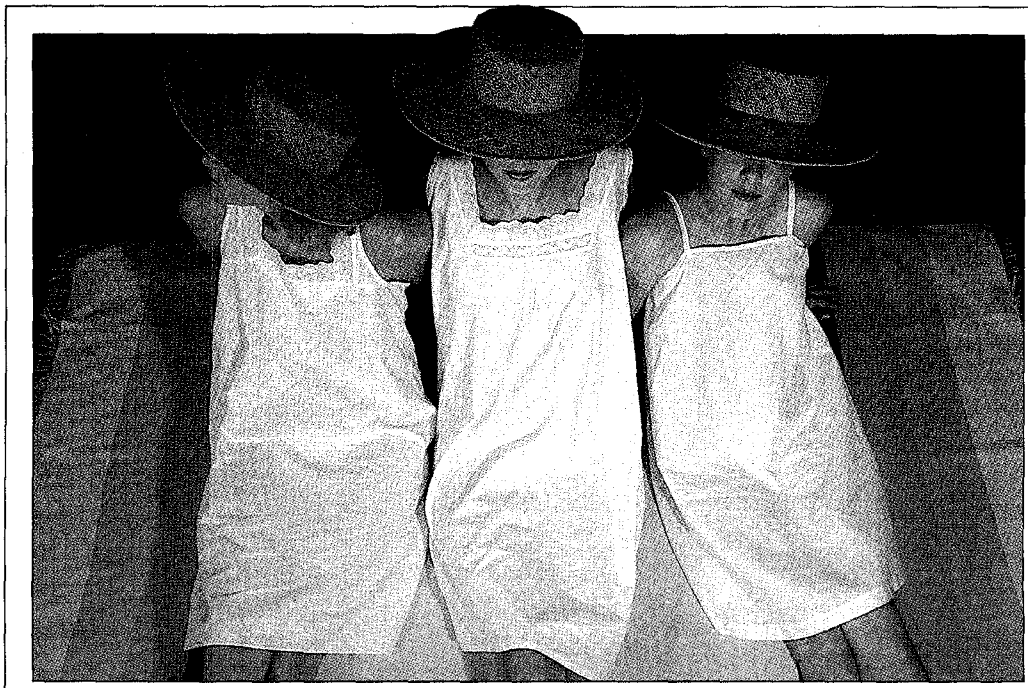
Quilt by Association

Quilts were not a new idea to graphic designer Sue Skoorka. She had collected wonderful pieces of early-American furniture and art for a number of years. But then, a couple of years ago, she was at home recovering from eye surgery and, out of boredom, became inspired by those classic patterns to create her own original design on a coffee table. The result transcended both quilts *and* coffee tables, and now Skoorka, a designer for *Time* magazine, has developed eight patterns for stenciling tables, using low-sheen enamel. The tables—wood-doweled clear pine—can be larger or smaller than the ones shown here and can be done in six to eight weeks. They're $1,200 and up.
NEW TRADITIONS/*924-9435*

The Tower Within

Do you like roast duck crisp and glossy, with steamy puffs of garlic and apple perfuming the skin? This is how a Spanek Vertical Roaster cooks a bird (any bird), and it can change the way you do fowl from now on. The stainless-steel "Eiffel Tower" slips up into the bird's cavity and heats as the roasting progresses, thus cooking the bird from the inside; the juices are sealed in, and the fat drains into the pan. You can season the cavity with whatever herbal combination you like, and you can slip a few slices of apple (for duck) or truffle (for chicken) under the skin, and several birds can be cooked at the same time. Vertical roasters can also be used on your outdoor barbecue—if it's a dome-shaped cooker. The Spanek Vertical Roaster is carried at Bridge Kitchenware in three sizes: the Cornish-hen twin-pack, for $11; the chicken-and-duck size, for $12; and the turkey size, for $20. **—Barbara Costikyan**
BRIDGE KITCHENWARE/*214 East 52nd Street/688-4220*





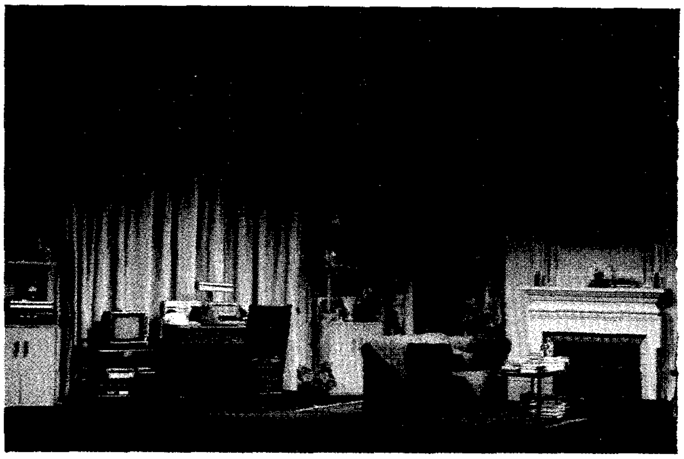
These Coolish Things

Their day will come—and soon. You know, that August morn when *anything* you wear will be too much. Well, just hang one of these 1940s cotton chemises in your closet and you'll be ready. Collected in France, each dress is one-of-a-kind. Some skim the knees; others demurely cover them. Some have skinny spaghetti straps; others have wider, buttoned ones. They range from $32 to $44. Just one more thing: A new straw-hat ($24) will keep the sun from burning those exposed shoulders.
SMITTY'S/*184 West 4th Street/929-6892*

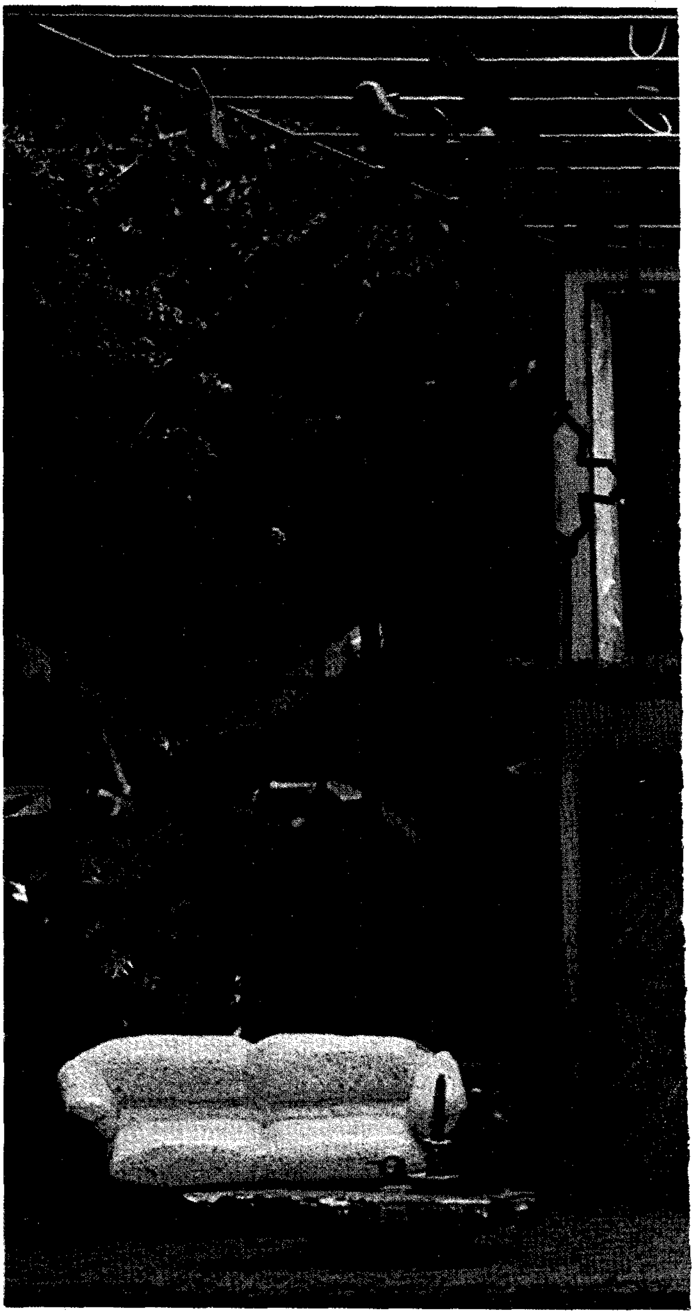
Photographs: top left, S. Karin Epstein/Camera 5; center right, Victor Schrager; bottom, S. Baker Vail (rug from Conran's).

DESIGN

BY MARILYN BETHANY



A model for the *Hurlyburly* set shows playwright David Rabe's "aid station in the jungle" as a house in the Hollywood Hills. The balconied stage is the designer's allusion to Shakespeare's Globe Theatre.



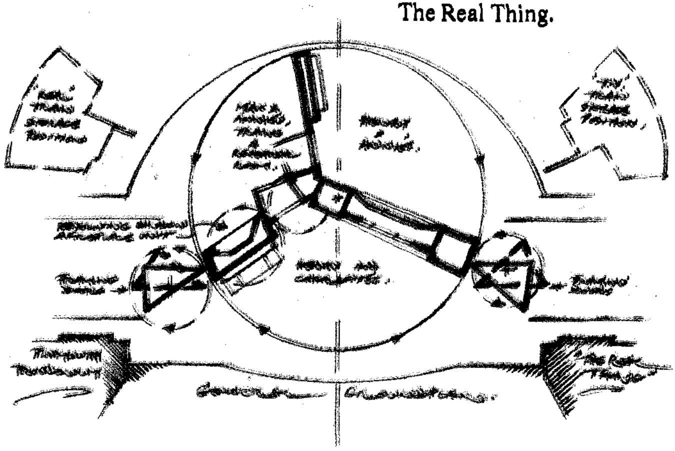
THE SET'S THE THING

DESPITE STYLISH STAR TURNS THAT HAVE WON DESIGNER Tony Walton an Oscar for *All That Jazz,* a Tony for *Pippin,* and a fistful of nominations, understatement has been the hallmark of his career. And for two current hits—*Hurlyburly* Off Broadway and *The Real Thing* on—Walton has created sets that unobtrusively reveal so much about the characters that they could almost tell the tales by themselves.

In *The Real Thing,* a technical tour de force with twelve set changes accomplished by four turntables, the living room of each of the couples mirrors the texture of their lives. Henry and Charlotte's pine-paneled room, for example, is curiously lifeless, exuding "ex-warmth," as Walton puts it. "At one time, this had been a pleasant marriage," he says. "But now, things are arranged without vitality." Annie and Max's digs are evidence of their lack of sophistication, while providing a subtle early warning of Annie's wavering affections: Amid the quaint romantic trappings she clearly favors, she's tossed a number of sour notes, such as a pair of Art Deco sconces that, like the men in her life, she apparently couldn't resist.

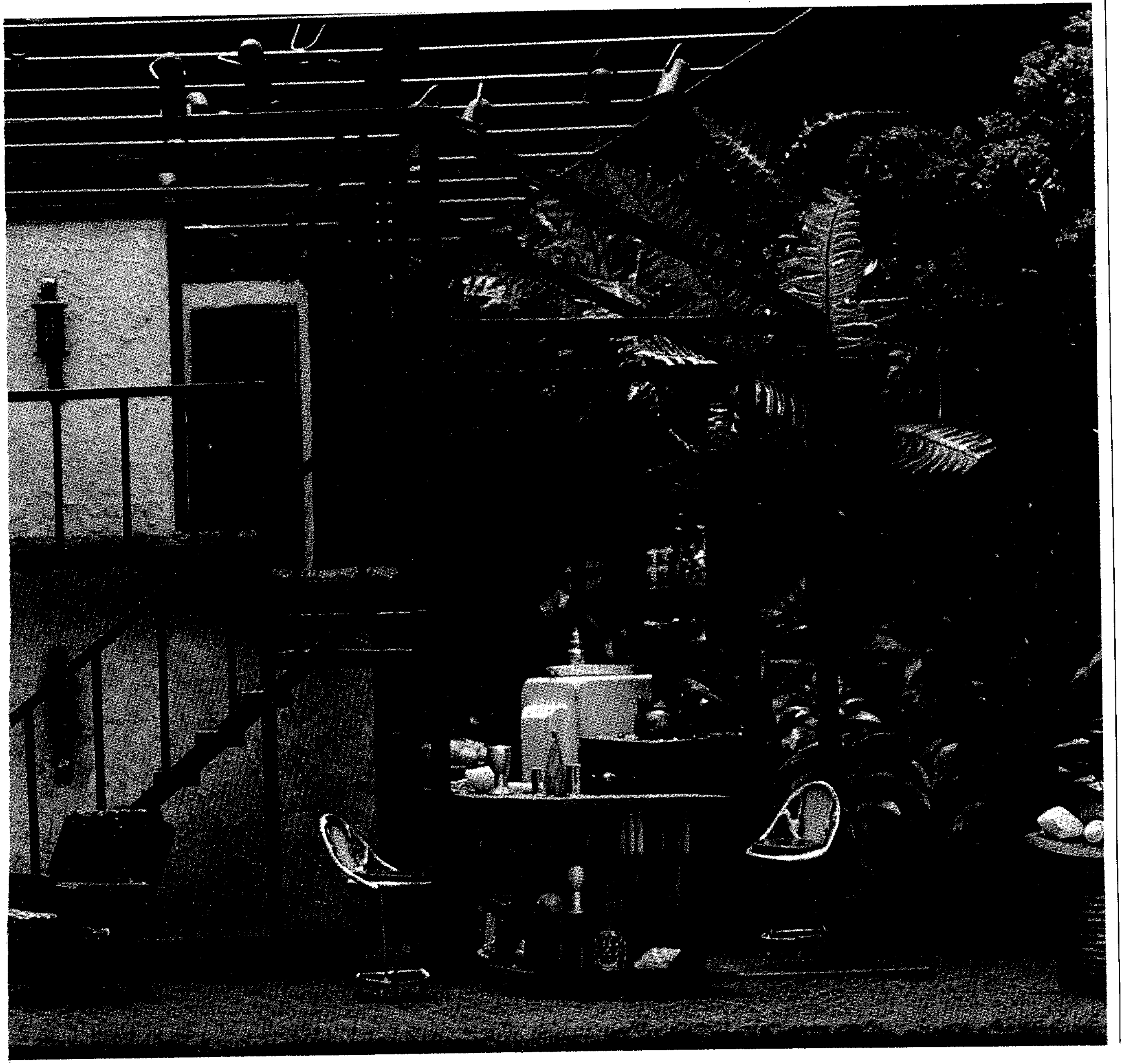
By contrast, the single set for *Hurlyburly* is a living room as impersonal as a seedy motel. The interior architecture suggests a failed, hokey glamour that is heightened by Walton's creepy décor, which includes burnt-orange shag carpeting and a coffee table fashioned from a slice of tree trunk that strike just the right vulgar note. Yet for all its dark hilarity, the set does nothing but support the play. "It would be an awful mistake if the audience's attention were drawn to the sets," says Walton. Maybe so. But it would also be a mistake to ignore such inspired insight into the play.

Below, Tony Walton's plan for the turntables he used to achieve the twelve set changes in The Real Thing.



Photographs: top, Martha Swope; bottom, Ted Hardin. Renderings by Tony Walton.

After a highly stylized London production, director Mike Nichols managed to turn The Real Thing *into a realistic play, with no small assist from Walton's sets. Here, Henry and Annie's living room in rendering and the actual set (far left).*



Art/Kay Larson

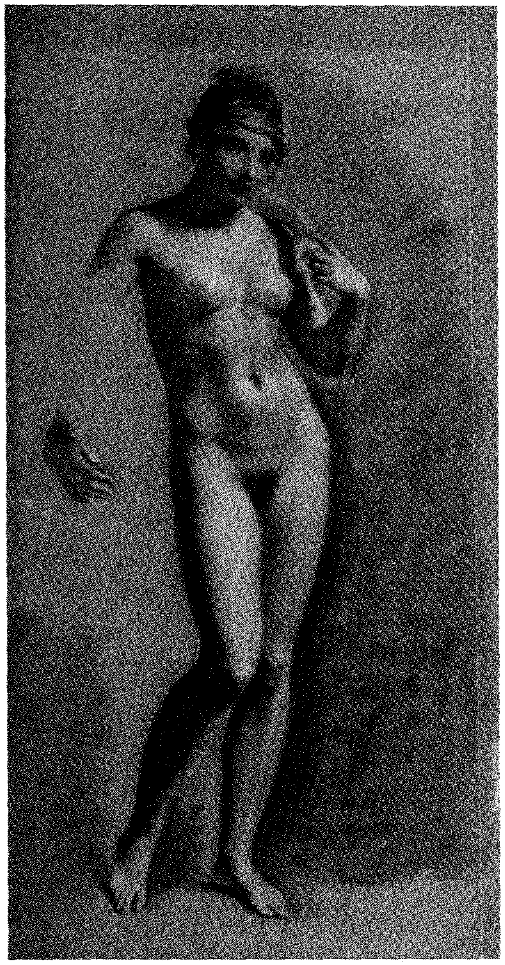
SOMETHING FUTURE, SOMETHING PAST

"...While well known, Anderson's art is not well understood; French drawings at the Morgan provide hints of times lost..."

WHY, AT THIS OVERSATURATED MOMENT, might we want a mid-career exhibition documenting the performance art of **Laurie Anderson**? Anybody at all attracted to the electronic avant-garde surely knows her work already—for the television-reared, post-1945 generation, she is a messenger of the future, a comet in the Einsteinian skies of the late twentieth century, creating art out of the anxious relativity of time, space, and language. Two sharp young saleswomen in a shoe store saw me carrying my catalogue for "Laurie Anderson: Works From 1969 to 1983," at the Queens Museum, and pounced on me. "Oh, I love her work," said one. "Do you know she'll be performing again soon?" (Yes, at the Flushing Meadow's Theater in the Park, on July 31, at 7 P.M.)

In fairness, it's necessary to mention that this exhibition was conceived several years ago by Janet Kardon, director of Philadelphia's Institute of Contemporary Art, who probably didn't anticipate the blinding speed of Anderson's transition to electronic muse. The show first appeared in Philadelphia at about the time that Anderson's seven-hour performance ode, *United States, Parts I–IV,* was making its debut at the Brooklyn Academy of Music last year. That debut and the European tour that followed were Anderson's accession to the stardom of David Bowie. When Kardon first proposed the show, Anderson was a promising conceptual-performance artist notable for a violin solo that lasted as long as it took blocks of ice to melt off her ice skates, and for the surprising success of her hit single "O Superman" second on the charts in England in 1981.

I'm not so sure, in other words, that Anderson is widely understood, in spite of her fame. This exhibition, for all its failures of timing, at least successfully presents a part of her career that Bowie worshipers may not know about. Anderson has a master's degree in sculpture from Columbia University; her work from that period (1970–72) is slim in many senses, made out of sticks and ink in a minimal mode, but with a sly sense of humor. In 1971, she sent bricks through the mail (they were of paper pulp) and a year later, fresh out of school, organized her first performance, for a chorus of automobile horns, at a band shell in Vermont. Anybody familiar with the wispier aspects of conceptual rhetoric in the early seventies will see in these works the normal wanderings of an art student in search of a style (today, she'd probably paint like an expressionist). *Duets on Ice,* the violin solo on skates, from 1974–75, is legendary not for any stunning ideas, but for its deadpan, Laurel-and-Hardy collage of unreconcilable elements: the visually ridiculous (skates in ice), the sublime (she played Bach), and the notion of random duration (the length of time it took the ice to melt).


Soothing: *Prud'hon's* Female Nude.

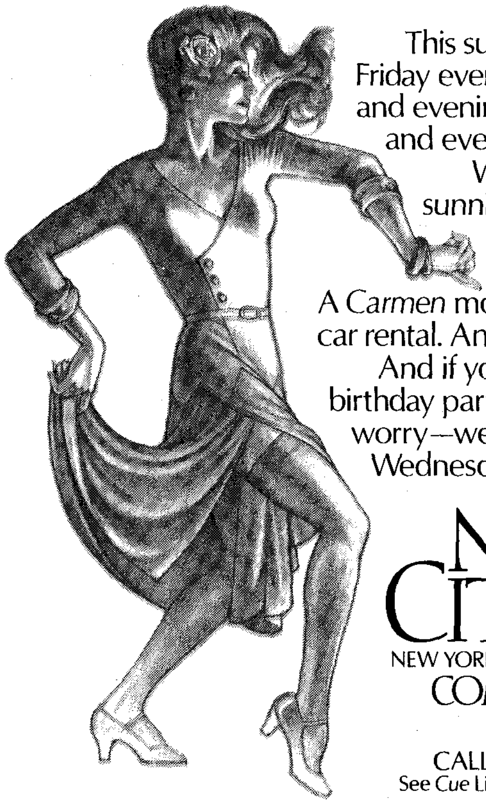
In the mid-seventies, she began to experiment with the musical props she would use in *United States,* including the violin with a tape-recorder head attached to the bridge and an audiotape strung along the bow (when she "plays" the instrument, it produces whatever sounds were recorded on the tape). She also began writing songs, making drawings out of the lyrics, and attaching photographs. That description doesn't sound promising, but the "Jukebox" series (you could play the songs on a jukebox) was the first clue to her Orwellian depths. My favorite is *Stereo Song for Steven Weed,* which tells the story of Patty Hearst's boyfriend being interviewed by two F.B.I. men. Placed between them, he finds himself turning from one to the other to answer their questions. "He said that after a few hours, he realized he'd been shaking his head the whole time, and that no matter what answer he'd given—yes or no or I don't know—the answer had always been no." The song is "scored for two microphones and speakers on opposite sides of a small room," and is accompanied by a photograph of Anderson looking two ways at once. Text, lyrics, photograph, score, and one's image of "stereo" space begin to resonate as though they were all part of a harmonic mode with dissonant overtones. Everything makes sense—almost. You get so wrapped up in thinking about Anderson's dislocations of meaning that you can almost miss the fact that *Stereo Song for Steven Weed* is a powerful fable about passive resistance to interrogation. Gradually you begin thinking about the prevalence of interrogation in the modern world, about its importance in preserving ugly governments. *Steven Weed* becomes a parable of the future, when yes and no—in other words, one's right to individuality—don't matter any longer in a macroworld dominated by forces greater than human will.

Without Anderson's *United States,* such interpretations might seem like flights of fancy. After it, they're inescapable. *United States* is the most impressive piece of performance art in this era—just edging out, by a hair, Robert Wilson's *Einstein on the Beach.* In words, music, electronic amplifications, rear projections, audiotape violin solos, and junior-high-school science-fiction effects, she sketches her ominous "moving picture" of these technological United States: people fused together by their illusions, exporting a harsh militarism, poised over the nuclear button, addicted to jargon, thinking in buzzwords, in thrall to technology.

The American public hasn't quite known what to make of performance art, even while it soaks up MTV, cinematic gremlins on rampages, star wars and space invaders, Bowie cast as a man from Mars, pictures of men bouncing on what we're told is the real moon, Kiss in concert, and Michael Jackson in the White House. To people less hip than the two saleswomen, these warps of time, space, and information seem commonplace, while Anderson seems exotic. But I'm not sure the art world has a broader view. Anderson's work intersects with modern mass consciousness in a way that has been known to enrage other performance artists snug in their insularity. And critics often try to squeeze her into the old familiar late-modernist idea systems. The catalogue for Kardon's show includes three essays: a brilliant formalist analysis of her photography, by Ben Lifson; an attempt to locate her musically, by John Rockwell; and a pretentious structuralist dive into her language, by Craig Owens.

The opening of the exhibition in Queens, meanwhile, coincides with the publication of *United States* (Harper & Row), a book of text, pictures, and drawings from the 1983 performance cycle. Without Anderson's eerie vocalisms, the book is a souvenir—but a kind introduction to her wry view of the brave new approaching millennium. (The Queens Museum, Flushing Meadow Park; through September 9.)

Worlds-away department: FROM THE 275-year period when artists still believed in Beauty, and in their ability to personify it to the Bourbon Court, comes **French Drawings 1550–1825,** a show organized by the Morgan Library wholly out of the comforting certitudes of its oak-walled vaults. There are lovely moments of observation here. If Claude Lorrain, Poussin, Prud'hon, and Jacques Bellange are not exactly balm for the wounds of the twentieth century, at least their familiar presence soothes the sixtieth anniversary of the Morgan's public existence. Prud'hon's study for the figure of Innocence is a hint of what no longer exists: neither Innocence nor the impulse to enshrine it in blue-and-white idealized femaleness, saved from marbled pallor by a faint dusting of pinkish-white chalk, as the Morgan's curatorial staff has astutely noted. (29 East 36th Street; through July 31.) ■



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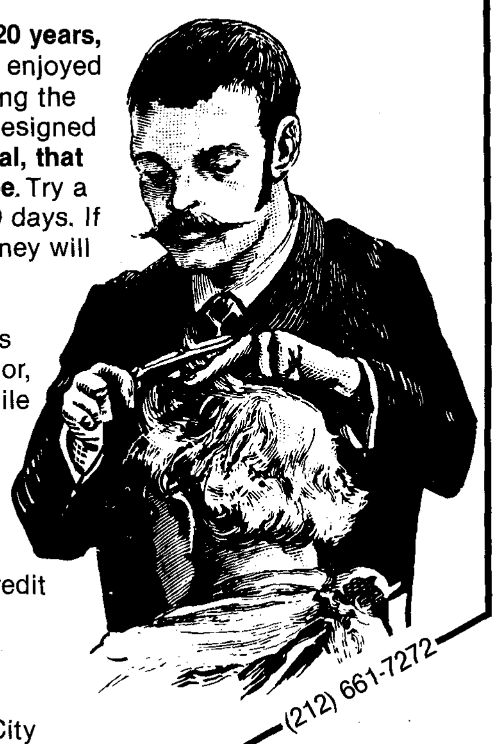

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Books/Rhoda Koenig

LIFE WITHOUT FATHER

"...A handsome and appealing man, Agee found it easy to command an audience; respect, though, came only after his death..."

James Agee: A Life, *by Laurence Bergreen. E. P. Dutton; 467 pages; $20.*

MANY WRITERS HAVE LAMENTED BEING born too late, but it was James Agee's misfortune to be born—and die—too soon. Five years after his death, in 1955, his posthumous novel (*A Death in the Family*), his collected criticism for *The Nation* and *Time* (*Agee on Film*), and the reissue of his book on three sharecropper families (*Let Us Now Praise Famous Men*) brought him the fame and respect that had eluded him in life. For Agee's writing spoke to many of the concerns and obsessions of the decade that followed—the difficult, sometimes impossible relations of parents and children, the guilty fascination with the lives of the poor, the nostalgia for the great years of the movies, and the flouting of convention and authority in committing one's body to pleasure or to death in battle.

Laurence Bergreen's biography reinforces those themes—"Rarely has there been a more autobiographical writer than Agee," he writes. "He was, if anything, even more objective and factual in his 'fiction' than in his journalism and made little or no attempt to disguise events about which he wrote." The incident that imprisoned Agee forever in the kingdom of lost boys occurred one day in 1916 when the six-year-old child was told his father would not be coming home; Hugh James Agee, who had probably had a few for the road, had driven off an embankment the night before and been flung out to his death.

Agee's angry, bereft mother, always distant, withdrew even farther from the boy, exiling him to an Episcopalian boarding school and then marrying one of its tight-lipped priests, the antithesis of his easygoing, glamorous father. His relations with women in later years seem to have been attempts to recover and punish his mother, as well as to declare his own unworthiness, and provide an explanation for her failure to love him.

Agee's rhapsodic, parti-color writing—he was the glory and despair of *Time* and *Fortune* editors for sixteen years—always seemed to strain with his frustration at the limits imposed by good taste, space, language itself. (His *Nation* reviews, in the main, were more relaxed, a reflection of the difference between the writer who must reduce and order life, and the one who need only comment on someone else's attempt to do so.) *Let Us Now Praise Famous Men* is not only a meticulous investigation of the lives of Alabama tenant farmers getting by as best they could in 1936 but an extraordinary jumble of criticism, autobiography, voyeurism, and fantasy, mingling the author's words with those of Blake, Shakespeare, and the King James committee.

Reckless and flamboyant: *Agee (middle) with wife Alma and Delmore Schwartz.*

The messiness and grandiosity of *Famous Men* echo Agee's own reckless and flamboyant career. Like his father, he drank unwisely (bringing on a series of angina attacks that killed him at 45). He was a handsome and appealing man who found it dangerously easy to command an audience. Walker Evans, who contributed the brilliant, bleak photographs to the sharecropper book, said, "Like many born writers who are floating in the illusory amplitude of their youth, Agee did a great deal of writing in the air."

Agee's view of women was what one might infer from his description of two of them in *Famous Men:* A prostitute is a "piece of head-cheese," and a child's vagina is "this center and source, for which we have never contrived any worthy name... a snoring silence of flame." His three wives and several mistresses were the victims of this combination of sentimentality and contempt, and his treatment of them makes a very shabby story, not unlike some of the sixties excursions into the sexual jungle. He insisted that his second wife, Alma, make love to Walker Evans while he watched from the foot of the bed. Three weeks after Alma gave birth to his son, he told her, "because it was necessary to purge their marriage of doubt and mistrust," that he'd been having an affair in their apartment with Mia Fritsch. After he married Mia, and had two children by her, he was moved by an old photograph to write to Alma ("I might give everything else up, to be with you again.... Oh, come back to me, my beloved"). "This letter Agee intended to mail," Bergreen deadpans, "but he lacked Alma's current address."

Between these two marriages, he did send the *Time* management a letter asking for a draft deferment on the grounds that he was supporting his estranged wife and child (not true), and that he didn't want to be separated from his mistress, a fellow *Time* employee who could join him on assignments (!). All

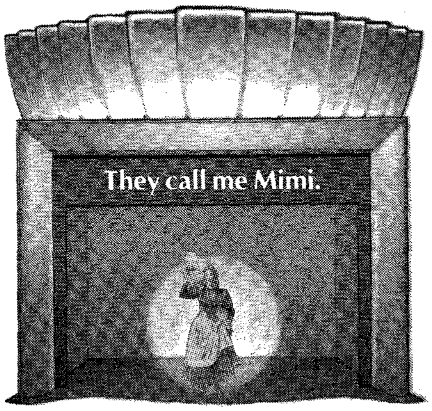
Photograph by Helen Leavitt.

this strenuous, anguished, maudlin behavior paints a portrait of Agee as a floundering adolescent, a much less attractive personality than that of a coolly efficient seducer, who at least doesn't ask you to feel sorry for him because he's so guilty. (He did, however, have more friends than can be accounted for by glamour or pathos, and he could be more than a good friend to them. For a while, he sent a quarter of his salary to Robert Fitzgerald so he could take a sabbatical from *Time* to write poetry.)

Bergreen's biography has the virtue of not presenting these matters sensationalistically. His book is earnest, diligent, and sensible, but unfortunately it never rises above these second-level virtues. The jacket copy states that "Laurence Bergreen was educated at Harvard," but this is not apparent here. If Bergreen had set out to write a cliché anthology, I don't see how he could have done better than this book, in which *Time* editors, surrounded by bevies of beautiful researchers, work in aeries and feast their eyes on studies in contrasts. One particularly rich paragraph has "crusty" (of a managing editor), "blissfully ignorant," "state of the art," and "cream of the crop." Sometimes these tropes defy all reason, as when we're told that passion was simmering beneath someone's façade, or that Agee wanted to delve on a higher plane.

More serious is the book's failure to give us much of a sense of Agee's writing. A little taste of art is needed to take away the sourness of so much waste and shame, and this Bergreen does not offer. He pays implicit honor to Agee's work by the thoroughness of his research, but no direct honor to his memory as someone could have by evoking the gentleness, suave humor, and complexity of his writing. A reader who knew nothing of Agee's reviews would have no idea, for instance, that he called Preston Sturges's comedy "as daftly unsettling as being licked to death by a lioness," or described bad Shakespearean acting as "a spoiled deacon celebrating the Black Mass down a section of sewerpipe." By focusing too much on Agee's life and not enough on his work, this book leaves us with an unnecessarily sad picture of failed intentions rather than (sporadically, imperfectly, but still . . .) achieved effects.

In tribute to Walker Evans, Agee prefaced *Let Us Now Praise Famous Men* with a poem about their efforts as "spies, moving delicately among the enemy." With a characteristic, touching mixture of bravura and courage, he wrote, "Edgar, weeping for pity, to the shelf of that sick bluff, / Bring your blind father, and describe a little." That is all that any artist can do. That is what James Agee, much of the time, tried to do. And that, some of the time, is what he did. ▬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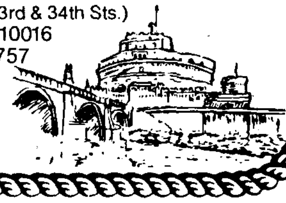
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CLIPPING 'THE BARBER'

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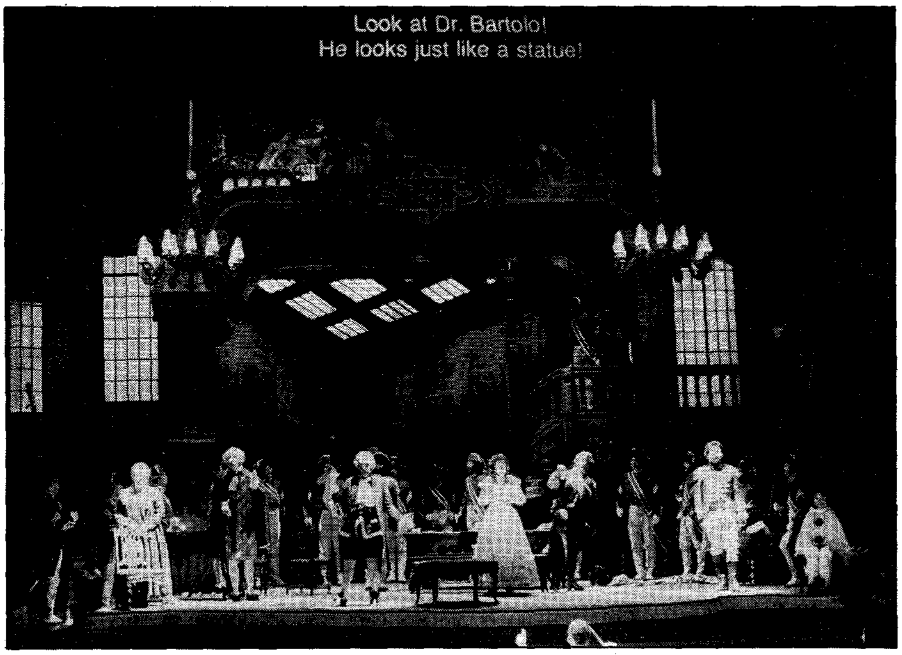
Look at Dr. Bartolo!
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Title display at *The Barber:* *New pride and joy.*

HAS THE **City Opera** FINALLY PULLED itself together, ready to march confidently forward under Beverly Sills's leadership into a new golden age? The next four months should provide some sort of an answer. After a long and rocky period beset by labor disputes, artistic miscalculations, money problems, and sheer bad luck, the landscape looks more settled as the company celebrates its fortieth anniversary and launches its first complete uninterrupted season, stretching from July through mid-November. The opening weekend began cautiously enough with performances of five box office–safe works from the standard repertory, but more provocative fare should stimulate healthy debates as fall approaches.

Meanwhile, the City Opera's new staging of *The Barber of Seville* hardly indicates that the millennium has arrived—a production sabotaged from beginning to end by Toby Robertson's illogical, impossibly mannered, and generally incoherent direction of a promising cast. These days, whenever an opera overture begins with the curtain raised to show a stage populated by strange characters unmentioned in the libretto, there is bound to be trouble ahead. And the troubles arrive nonstop as Robertson, a British theater director with apparently minimal operatic experience, sets into motion a lot of muddled and preposterous notions about an opera that dimly suggests *The Barber of Seville*.

At first it seems as though we are in for the tired opera-within-an-opera routine, as a backstage crew views the performance from the sidelines and occasionally mixes into the action—one befrocked figure could be young Rossini, watching intently as the disastrous world premiere of *The Barber* is re-created before his eyes—but that idea soon goes out of focus as the action develops. Some of these mute extras look like angry peasants, raising a threatening rake or two, and perhaps they are meant to be a sly reminder that Beaumarchais's original play hints at the coming French Revolution (an intriguing touch, but unfortunately irrelevant to the text Rossini set). Others vaguely resemble stock commedia dell'arte characters, but even that stale inspiration never registers with any clarity.

Whoever these enigmatic creatures may be, they intrude maddeningly at every turn. A few of them juggle balls and aimlessly shift scenery while Figaro and Almaviva sing their duet, jigging idiotically on top of a suspended plank. Berta, the housekeeper, gets a cheap laugh by necking with the male contingent during her Act II aria. Someone is always appearing out of nowhere to offer the singers a glass of water, an atomizer, or a hankie. The principals also have their share of arbitrary business and inconsistent behavior. After singing his serenade to Rosina, supposedly locked in Bartolo's inaccessible house, Almaviva calmly climbs a ladder and enters her room to search the premises. The window through which the lovers try to escape in the last scene conveniently turns into a door a moment later. Rosina interrupts her lesson scene to make fun of the City Opera's new pride and joy, the English subtitles projected below the proscenium. But why go on? The endless absurdities and incongruities of this befuddled production are positively breathtaking.

Whenever Robertson's inept invention, Lloyd Evans's cluttered sets, and Christopher Keene's rather hectic conducting do not pose insurmountable problems, the cast performs brightly and sings the music with considerable charm. Judith Forst's burnt-caramel mezzo-soprano sounds especially beguiling, and she acts the minx without losing sight of Rosina's vulnerable nature and sense of fun. Frederick Burchinal is a friendly, roly-poly Figaro with a firm, evenly textured baritone, while Joseph McKee's sonorous Bartolo avoids most of the standard buffo clichés and still manages to be amusing. Bruce Reed (Almaviva) and William Dansby (Basilio) can be commended for honest intentions even if their singing lacks distinction. All these good things, though, count for very little in a *Barber* production that so thoroughly misrepresents the opera.

After that opening-night indiscretion, the next four productions could only have been an improvement, and fortunately they were. *The Magic Flute, La Bohème,* and *Madama Butterfly* are all tried-and-true City Opera repertory pieces (I missed the *Turandot* revival)—safely traditional, but spirited and cast from strength. I particularly enjoyed *The Magic Flute,* partly because of the consistently fine performances and partly because it was sung in Andrew Porter's elegant English version. Subtitles now

Photograph by Martha Swope

grace all the foreign-language operas, and admittedly these running trots above the stage aid overall comprehension. They also distract attention from the stage, put the audience a step ahead of the singers (comic lines get laughs before they are sung), and only confuse the issue in scenes where two or more characters sing different words simultaneously. Worse still, the translations are sometimes misleading and often stray for no good reason from the literal meaning of the original text.

Of course, singing an English translation is a compromise, too, with foggy diction as an added drawback, although enunciation in *The Magic Flute* was exemplary. More important, the performers in Mozart's opera—all young American artists—responded to their native tongue with an easy spontaneity they can seldom duplicate when singing a foreign language that is frequently learned by rote. Communication in opera is a two-way affair: The audience should certainly understand the words, but in order to express the dramatic situation effectively, singers must instinctively sense how words and music complement each other. No wonder the City Opera always seems at its best when the cast performs in English.

In any case, *The Magic Flute* continues to look trim and handsome, thanks to Beni Montresor's colorful storybook sets and Jay Lesenger's deft direction. William Parker very nearly stole the performance as a Papageno who combines the antic charm of a young Danny Kaye with the refinement of a sophisticated lieder singer. Sharon Christman's dazzlingly accurate Queen of the Night and Elizabeth Hynes's peaches-and-cream Pamina are also quite special, but this is really a smooth ensemble effort in the finest City Opera tradition.

The Corsaro production of *Madama Butterfly* remains one of the company's jewels, full of absorbing details and nuances that illuminate Puccini's surefire melodrama in every scene. Catherine Lamy is the current Butterfly—a riveting interpretation of unusual sensitivity, concentration, and dramatic intensity. The *Bohème* introduced Richard Leech, very possibly a major Italian-style tenor in the making, who sang an ardent and personable Rodolfo opposite Judith Haddon's touching Mimi. Each performance attracted a large, appreciative audience that also seemed to enjoy the new Café Candide on the State Theater balcony overlooking Lincoln Center Plaza's busy scene, a pleasantly civilized spot to spend intermissions. Aside from an unhappy new *Barber of Seville* and doubts about subtitles, the City Opera has inaugurated its first summer season on an upbeat note, and one with good vibrations for the future. ■

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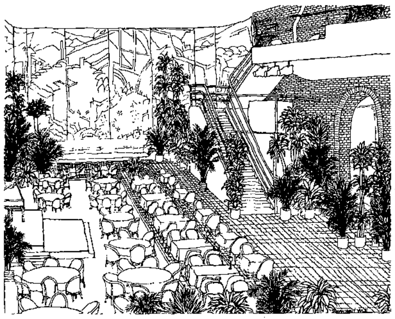

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Movies/David Denby

AFTER THE REVOLUTION

> "...The documentary *Improper Conduct* is both eloquent and entertaining, a grotesque comedy of social engineering..."

THE SEASON OF FANTASY, ADVENTURE, and "passionate" infantile movies has now come to an end. I don't know about anyone else, but I want my head screwed back on. I'm hungry for faces, information, experience, good talk, and so I greatly enjoyed **Improper Conduct.** This set of bitter, funny interviews with exiles from Castro's Cuba—homosexuals, writers, dissidents of various sorts—is not only a major event in the moral education of the left (of the right, too, if conservatives would only open their eyes), it is an eloquent and entertaining movie.

The subject of *Improper Conduct* is human-rights violations in Cuba, and the movie is both a record of suffering and a kind of grotesque comedy of social engineering: A Latin culture with a taste for sensual pleasure and flamboyance undergoes a Communist revolution, immediately installs a reactionary, straitlaced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. And through the new order peek the awkward, unchanging remnants of the old.

Improper Conduct was put together by the great cinematographer Nestor Almendros, who was first exiled, as a child, from Fascist Spain and later from Communist Cuba, and by emigré director Orlando Jiminez Leal, who made the popular New York independent feature *El Super,* in 1980. The two men have not attempted to give a balanced picture of the Cuban revolution. They don't put Castro's policies in the context of Cuban history; they don't cite improved literacy rates; they don't even celebrate Cuba's glorious contribution to animal husbandry! Nor do they bring the story up to date. Most of the people interviewed have been in exile for years, and they describe events of the middle and late sixties and early seventies. The movie is a polemic, an exposé, and a warning: This is what Castro once did; this is what he's capable of doing again.

What comes through the assembled anecdotes and bits of testimony is not just the usual suppression of independent-minded playwrights, poets, and journalists, but also the rounding up of an entire class of harmless people. According to several of those interviewed, Raul Castro, the Maximum Leader's brother, returned from an early-sixties trip to the workers' paradise Bulgaria with a startlingly simple solution to the "problem" of "antisocial" elements—clear them off the streets and put them in camps. Thus, in 1964, Castro set up the U.M.A.P. (Military Units to Aid Production) camps in underpopulated Camagüey province, and filled them with homosexuals, members of religious sects (such as Jehovah's Witnesses), and dissidents. The prisoners were put to work cutting sugarcane and offered the superlative benefits of "reeducation." In 1969, under pressure from foreign intellectuals visiting Cuba, the camps were closed, but other camps and methods of "rehabilitation" were tried later.

Faces of Cuba: *Castro and advisers as seen in* Improper Conduct.

Leal and Almendros are adept at getting testimony of high intelligence; there isn't a dull, self-righteous, or self-pitying interview in the movie. And because the stories are so well told, one can actually enjoy, in a grim sort of way, the tales of paranoia, irrationality, injustice. A plump dandy, now in exile, describes Castro arriving at the barbed-wire U.M.A.P. camp and looking like "a grand duchess." Because of his predilection for fresh fowl, his entourage was completed by two trucks carrying chickens. The poet Heberto Padilla, who comes across as a witty and generous man, explains that only effeminate men were in danger of arrest—those who displayed what were called "extravagant attitudes." "Political leaders who were homosexual," says Padilla, "spoke with exaggeratedly deep voices. They became 'manly' homosexuals."

One of the unmanly, Caracol, a fluffy-haired transvestite who now entertains at La Escuelita in New York, says he was repeatedly arrested and beaten. Yet in prison, between the beatings, he would dress up with sheets. So there is macho and macho: Surely so dedicated a commitment to frivolity and erotic fantasy requires courage. Along with force, the Cuban police tried Pavlovian methods of retraining the instincts. Gays were shown pictures of naked men and women and rewarded for the "right" response. "Before long," says Padilla, "the men were saying 'Disgusting!' when shown a man with an erection and 'Wow, what a gorgeous babe!' when it was a woman. The police let them go."

Why this obsession with homosexuality? Susan Sontag, one of the few non-Cubans interviewed, says that the increasing militarization of Cuba produced a fixation on "virility," and that gays, perceived as "feminine," posed a threat to the military ideal. Maybe so, but the anti-gay impetus seems to have been there from the beginning of the revolution. The novelist G. Cabrera Infante sees the problem in political terms: "The persecution of homosexuals of both sexes, and of people who lived the *dolce vita* in Havana, was persecution of dissidents. Communists endorse conventional couples, marriage between a man and a woman. Homosexuality threatens all that, hence totalitarian states fear it. Homosexuals were also persecuted in Russia and Hitler's Germany."

And Infante might have added that when a state tries to remake an entire culture in a short period of time, fissures between reality and desire open up everywhere. Some of the other stories suggest that the hypocrisy over homosexuality is only one part of a delusional system. A maliciously funny ex-tour guide, for instance, describes the standard tourist visit to phony, perfect collective farms in which "make-believe peasant women offered people coffee and fruit." A hairdresser, many of whose clients were prostitutes, says that prostitution, a major feature of the decadent old Batista days, and now officially nonexistent, flourishes in certain areas—for tourists and foreign technicians. Since the police know about this kind of prostitution and even encourage it, "the state has become a new kind of pimp." On the other hand, Cuban women who offer themselves to Cuban men are routinely arrested and sentenced to six months and one day in prison.

Improper Conduct is not so much a work of journalism as a political act, an act directed principally, I suspect, at the left intelligentsia of Paris, London, Berlin, Rome—people willing to support Castro despite many doubts, because he is so spectacular a thorn in America's side. In this country, the movie has already been greeted on the left with the peculiar charge that Almendros and Leal are "using" the issue of antihomosexuality to discredit Castro in general. Well, *of course* that's what they're doing, and the charge has weight only if you think that institutional gay-bashing is a trifle.

If the American left finds the movie embarrassing, the American right could find it downright disturbing. After all, many of the conservatives in this country who hate Castro also hate gays almost as much as Castro does, and for many of the same reasons. Perhaps this movie—if they see it—will shake them a bit, for in the buffoonish fears of a macho-crazed culture, the paranoia that turns sexual behavior into a threat to the state, they will see an exaggeration of their own attitudes. *Improper Conduct* has the wit to catch the conscience of nearly everyone. It deserves to be seen by the widest possible audience.

Briefs: THE EVER-UNBLUSHING JOHN G. Avildsen, director of Joe and Rocky, has now made **The Karate Kid,** a harmlessly demagogic little movie in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beaten up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. I didn't believe any of this, yet *The Karate Kid* is touching in a sort of maudlin, old-fashioned way, and pleasantly played by Macchio and Morita. . . .**Conan the Destroyer,** on the other hand, is a little too stolidly B-movieish to be fun. The movie lacks fantasy and wit, though the black disco queen Grace Jones looks great jumping over rocks with her javelin, her brush cut, and her bushy tail. ∎

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THE ASHCAN SCHOOL

"...*Endgame* is so great, even a mediocre production may deserve to be seen. *Sheba* is run-of-the-mill sentimentality..."

Dillon, Conroy, Knight: *In* Come Back, Little Sheba.

A LITTLE OVER A QUARTER CENTURY AFter its first American production, Samuel Beckett's **Endgame** (1957) is back, with Alvin Epstein, the original Clov, playing Hamm. This would appear to be improved casting, for if Mr. Epstein is anything, he is hammy. But this production is mediocrity itself. *Endgame,* by now a universally recognized masterpiece, has earned the right not to be gimmicked up by the director—in this instance, again Mr. Epstein. He has not done anything dreadful to the play—as, for example, Andre Gregory did once, when he had his Hamm and Clov keep switching accents and dialects like demented vaudevillians. True, here as elsewhere, Beckett writes a kind of vaudeville, but an austere, tragic, end-of-the-world sort whose heartbreaking gallows humor needs no such cute bits of extra business, as when Clov repeatedly bangs his head against the walls.

Especially uncalled-for, however, in this wry, jokey elegy for the four last human beings is the homosexual subtext Epstein has introduced. Nothing overt, mind you, only some discreet but unwarranted touchings between Hamm and Clov, as well as the odd overheated intonation. *Endgame* can stand on its dialogue and generous stage directions; the best thing about the late Alan Schneider's 1958 mounting was that directorial interference was nonexistent, or at least invisible. Here, even the casting is only partly right: Nagg and Nell, the parents in adjoining dustbins, are cleanly rendered by James Greene and Alice Drummond, even if they are allowed to look younger than their son. But they play with a straightforward childlikeness that is effortlessly touching.

As Clov, Peter Evans is self-consciously touching, the sad clown in a cosmic drama, and so touches us hardly at all. But unself-consciousness is not part of this actor's equipment. Yet he moves well, and, through his movements, sometimes moves us. The real problem is the Hamm of Alvin Epstein, who, though he makes a genuine effort to restrain himself, cannot overcome his basic charmlessness of face, voice, personality. There is not a shred here of the dignity and majesty of old age, which is one side of Hamm, just as their opposite is the other. Yet even the petty, spiteful aspects of Hamm, which can be very funny, are flattened by Epstein's frontal-attack acting.

Take, for instance, the scene where Clov, at Hamm's command, establishes that Nell is dead, whereat the blind Hamm lifts his toque. Then Clove raises the lid of Nagg's bin and, when Hamm asks, "What's he doing?" replies, "He's crying." "Then he's living," comments Hamm, in what strikes me as one of the most shattering moments in modern, indeed all, drama. Yet the staging, timing, and Epstein's delivery conspire to make it humdrum. Still, the play is so great that even this production, which had me dozing intermittently, may deserve to be seen by those who missed a better one. Avigdor Arikha's set and costumes are adequate, as, though not her best, is Jennifer Tipton's lighting.

ALTHOUGH WILLIAM INGE'S **Come Back, Little Sheba** was written only eight years before *Endgame,* it might just as well have been composed a century or two earlier. It is of the genre "well-made play" without being noticeably well written or well thought out. Motivations are simplistic, professional details of the hero's life unconvincing, the economic underpinnings of the Delaney household insufficiently worked out, and the entire plotting, with its primitive reliance on blatant symbolism, contrived and schematic. And if ever a happy ending was unpersuasive, this is it.

To say that the work creaks in every bone would be to impute bones where there is only marshmallow and posturing. Even so, this is probably Inge's best play, and this revival should alert those not yet aware of it to how little it takes to achieve privileged status in the American theater. The better critics, to be sure, never bought the notion of Inge's importance. Yet as late as 1974, Brooks Atkinson could still write that, in *Come Back, Little Sheba,* Inge "found extraordinary spiritual significance in ordinary people," and that this play established him as "a major Broadway dramatist." The latter part of the statement is true enough, worse luck; the "extraordinary spiritual significance," however, looks to me remarkably like run-of-the-mill (or Miller) middlebrow sentimentality. Neither Doc Delaney, the alcoholic chiropractor, nor Lola, his slovenly nonentity of a wife, seems to me to be observed with enough insight, complexity, and truthfulness to lay claim to *any* kind of significance. As for the rest, even the sexually provocative student boarder, Marie, who precipitates the catastrophe in the Delaney household, is, just like Doc and Lola, only a convenient hodgepodge of good and bad traits arbitrarily slapped together.

Everything is spelled out most literal-mindedly: Doc even explicitly states the Marie-Lola parallel that the audience should figure out for itself, and a good

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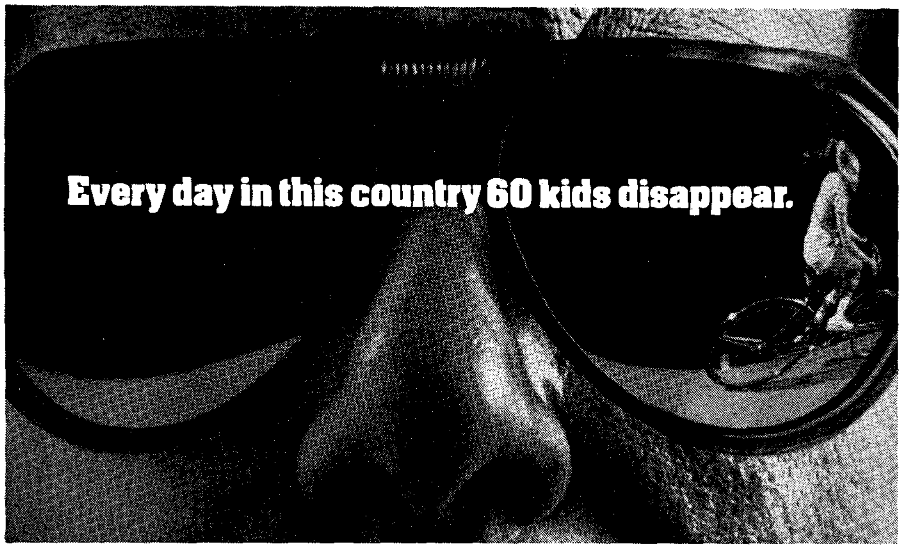
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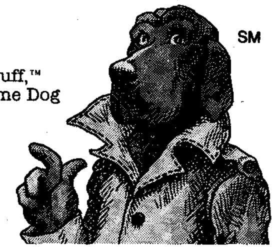

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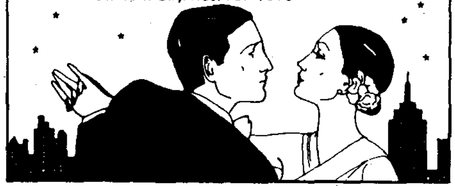

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deal of the play, though not exactly notarized, is written in triplicate. Thus the long-lost lapdog, Sheba (lost illusions, happiness, youth, or what you will), is vainly, piteously, ludicrously called for from the porch by a teary Lola on three separate, climactic occasions. There is even a crude phallic symbol—a javelin—that keeps rearing its head, or whatever. In this play, incidentally, there *is* a homosexual subtext, a theme that Inge kept suppressing in his works, though I seriously doubt that they would have been any better had he let the cat out of the closet.

What *Come Back, Little Sheba* does offer, however, is good parts for the two principal performers, and I have, in various productions, seen Shirley Booth and Jan Sterling do wonders for Lola, and Sidney Blackmer and Ian Keith do the same for Doc. What made Shirley Booth so splendid a Lola was her playing against the pull toward unearned pathos, and giving the woman some shrewd sturdiness along with the mushy magnanimity. The current Shirley—Knight—plunges right into the oozy, woozy softnesses Inge provides as she shuffles, dithers, and deliquesces: She oversimplifies and then overacts the oversimplifications. Thus a simple person emerges simple-minded, and Lola seems to need hospitalization more than Doc does. In the latter role, that vital and valiant actor Philip Bosco gives one of his rare routine performances, underacting in the first half of the play as glibly as Miss Knight doggedly exaggerates, and still managing to make certain points as overemphatic as she does. In the second half, he improves, and conveys both the sadness and the ugliness of his crack-up without fudging.

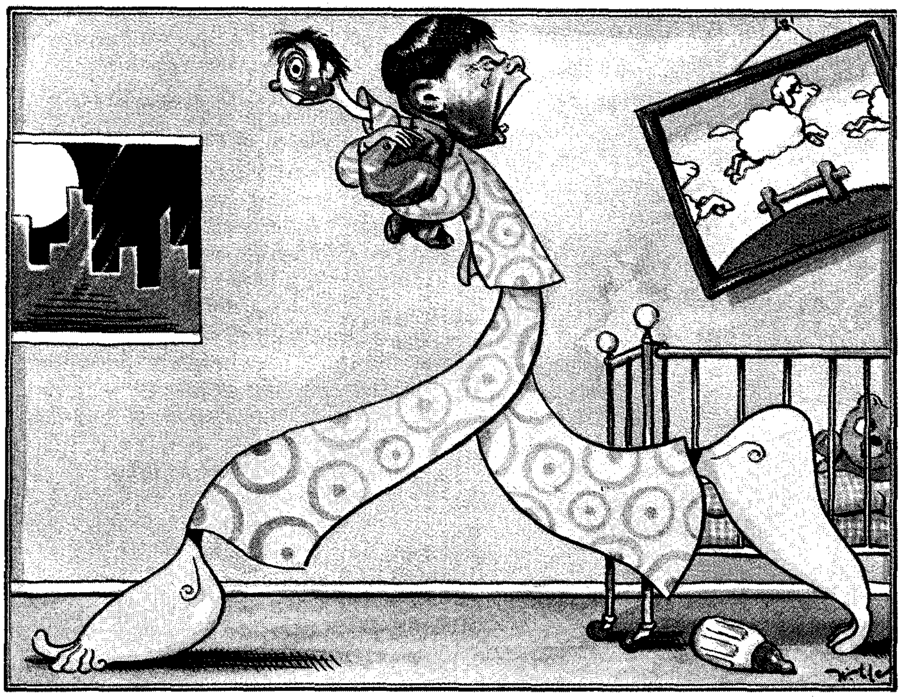
In the part of the sexy young Marie, Mia Dillon is neither sexy nor young enough, and yet again indulges herself in smarminess—that trick of making the voice quake and slither like a piece of rampaging Jell-O while the eyes crinkle up like a bit of pummeled tissue paper—ad nauseam. As her brawny boyfriend, Kevin Conroy is at least better than Steven Weber as her brainy fiancé. The others are passable, though William Newman is such a weird specimen that he mustn't be used in more than one part per play, if that.

Lowell Detweiler's set is suitably prosaic, as are the costumes by the former Jeanne Button, now Jeanne Button-Eaton (congratulations!), and the lighting by Judy Rasmuson. Plodding in the right direction, too, is Philip Campanella's sound design. Paul Weidner's staging, except for overindulging Knight and Dillon, does what it is supposed to. The Roundabout's program forgot to print a bio for Inge, which had to be inserted on an errata sheet. Could this obliviousness be prophetic? ■

Health/Paula Span

THE SLEEPLESS CHILD

"...'I've spent nights,' says one mother, 'sitting on the bed saying, "You want whiskey? Heroin? Crème de banane?"'..."



Walking wounded: *"Sleep problems cause enormous family tension," said one expert.*

THE DOZEN HAGGARD PARENTS WHO showed up at the Park Center for Preschoolers for a discussion about children's sleeping problems lobbed horror stories back and forth across the circle of folding chairs.

"I've rationally and seriously tried everything," said Joyce Spector in a remarkably calm voice, considering she hasn't known eight consecutive hours' sleep since twenty-month-old Evan was born. "I've spent nights sitting on the bed saying, 'You want whiskey? Heroin? Crème de banane? Just tell me.'"

Betsy Stang confessed: Four-year-old Matthew will sleep only in his parents' bed, and his desperate parents have yielded. "I'll tell you in twenty years if he has severe psychological problems."

Al and Madie Frankel's nineteen-month-old son, Jason, has never slept through the night. They plan to take him to Montefiore Hospital's Sleep-Wake Disorders Center, which added a pediatric program last year. Family survival is at stake. "*I'm* starting to have sleeping problems," Madie moaned.

Most children don't have problems of this magnitude, but the majority do have wakeful nights or trouble falling asleep for varying periods throughout their early years. Pediatricians seem to offer ineffectual, this-too-shall-pass bromides, while the household grows increasingly tired. "When you talk to parents who deal with this night after night, you see that significant sleep disturbances can cause enormous family tension and conflict," said Dr. Michael Thorpy, director of the Montefiore Center.

Child psychologist Lawrence Balter fields scores of questions from worn-out parents during his local and national call-in radio programs (on weekend mornings in New York, he's on WABC Talk Radio 77). "It's natural to feel infuriated, to lose your temper," he counsels. "Don't feel guilty. Don't think you're doing something wrong if your child is up a few times a night."

"Only a minority of babies begin sleeping through the night at three months," said Sandra Stingle, a psychologist and the associate director of the Early Care Center. "Sleep disturbances may be continuous or may come and go, becoming less frequent with age, until they disappear about the age of ten."

Certain stages of development predictably involve bedtime battles and whimpers in the night:

☐ Infancy is justly famous for reducing even energetic adults to miserable exhaustion. Though most babies settle into more-humane schedules at about four months, some continue to wake at night for months thereafter.

☐ In the second half of the first year, at eight months or so, babies' attachment to their parents increases. They may need to reassure themselves once or twice during the night that their beloved parents are close by.

☐ Toddlers are due for another round of trouble, often beginning midway through the second year. It's an age when children exult in their new mobility and competence. "But there's a tremendous vulnerability and a need to refuel," said Tamsin Looker, a clinical psychologist. They may need frequent parental contact, even at night. It's also the age when children encounter nightmares and night terrors.

☐ Three- to five-year-olds, immersed in the Oedipal phase, begin to have sexual concerns, curiosity, and jealousy. They develop a need to be close to their parent of the opposite sex.

Some children suffer from parents' inflated estimates of how much sleep they need. Sixteen hours is the "normal" total for newborns, but that drops quickly to thirteen hours for children six months to two years old and by another hour each year until they reach four. Expecting a nursery-schooler to nap each afternoon and still obligingly conk out from 8 P.M. to 8 A.M. is asking for trouble.

Scattered throughout childhood are the everyday crises (teething, illness, parents' business trips) and transitions (new homes, new schools, new siblings) that can re-trigger sleep disruptions. "There may be periods where children simply need their parents more," said Looker. "The parent is working the same number of hours, spending the same amount of time with him, but suddenly it's not enough. The child didn't have enough of you during the day; at night, he knows he can get to you."

How, then, to respond? Previous generations, afraid of "spoiling," were advised to let their children "cry it out" until they succumbed to sheer exhaus-

Illustration by Michael Witte.

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"...Fortunately, most children's sleep problems bedevil parents for only a few days..."

tion, a practice that has been discredited by psychologists but is still in circulation. "It so rarely works," said Balter. "And is that what you want to teach a child? That its cries go unanswered, that it has no control over what happens?"

With infants, and with older children in the grip of real fears or nightmares, there probably is no substitute for holding, rocking, walking—whatever settles them. It's an investment in a more peaceful future, Looker added. An infant who learns that his parent will come when needed is more likely to develop self-soothing patterns, such as rocking, sucking, and fantasizing.

Slightly older children are ready for a quiet, comforting bedtime ritual. Fathers coming home from work used to be the ones who violated this necessary calm. Now working mothers may be just as likely to overstimulate the children they haven't seen all day. "But there has to be a low-key time before bed," Looker insisted. Small children are greatly reassured by routine.

They also need regular bedtimes and awakenings. "Our temperature cycles and our body-chemistry rhythms are tied to the time we go to sleep and the time we wake up," said Montefiore's Thorpy. "When we vary that, we throw those cycles out."

Parents, always the best source of helpful hints for other parents, have devised any number of ingenious strategems. At the Park Center discussion, several parents suggested tape-recording bedtime stories—though one unplacated son complained, "But you can't touch a tape."

The Frankels have sprinkled half a dozen pacifiers in their son Jason's crib to increase the odds that he'll find one in the dark before he cries for assistance. One mother reported excellent results with outright bribery: She promised her two-year-old a small gift for each night she slept through. After a week, the gifts stopped, but the sleep continued.

One of Stingle's young clients found it easier to sleep with a pillow taken from his parents' bed. He returned it periodically to reacquire whatever it was that comforted him. Such practices conjure up "a little bit of magic," Stingle explained. "Some children understand it's silly and don't want it; some know it's silly and love it anyway."

A strategy still in disfavor with most professionals, however, is bringing the child into his parents' bed. Though psychologists have grown more tolerant of it, particularly on occasions of illness or nightmares, they are leery of encouraging such intimacy. "Sleeping in her own bed, tolerating being alone, is an achievement," said Balter. "It helps a child toward independence."

Sleep disturbances that continue for months, defying all advice and depleting parents' patience past the point of coping, may warrant a session with a psychologist or an appointment at Montefiore, which has the only certified sleep-disorders program in New York State. According to its co-director, Arthur Spielman, as many as half the children seen at the Sleep-Wake clinic (but a far smaller proportion of the general population) do turn out to have some physiological irregularities.

Infants may suffer from unrecognized apnea (brief cessation of breathing) from a variety of causes. Among these are obstructions such as large tonsils and adenoids; apnea may also result from pauses in the respiratory function itself. Heart arrhythmias—or abnormal heartbeats—can also awaken children.

"Research into sleep disorders is taking off," said Spielman. Montefiore has pioneered chronotherapy, a solution for the adolescent night owl. The problem, called delayed sleep-phase syndrome, can be cleared up in a week when the family manipulates bedtime and waking schedules.

A child with apnea may simply have to lose weight, since obesity is often the cause. But a tonsillectomy or adenoidectomy may be needed. A bit more serious is a tracheostomy: A surgeon leaves an opening in the trachea through which the child can breathe at night, bypassing the obstruction. The Montefiore staff may recommend a new device called a Nasal C.P.A.P., which fits over the sleeper's nose. A pump provides "constant positive airway pressure," a flow of air to keep breathing passages open. Then there are drugs that stimulate respiration or regulate arrhythmias.

Fortunately, most children's sleep problems are more transient, bedeviling the family for a few days or a couple of weeks before fading—for a while. Even Jason Frankel finally began sleeping through the night at twenty months. His parents attribute his wakefulness to severe teething pain.

"Sleep problems diminish over time," said Dr. Balter. "They are less frequent among toddlers, then still less frequent in preschoolers. But we as adults know that financial concerns, trouble at work, or marital strife give us problems falling asleep or restless nights. Sleep problems lessen, but they never entirely go away." ▬

Wine/Alexis Bespaloff

VINTAGE VERBIAGE

"...Some writers find it easier to describe poor wines than fine bottles — bad wine seems to inspire a refreshing irreverence..."

IT'S A WARM SUMMER DAY, AND YOU DECIDE to open a bottle of California Fumé Blanc to drink with lunch. You take a sip, and as you search for an adjective or two to sum up your first impression, you notice the back label and read:

> The grapes were picked at an average grape sugar of 21.3° Brix... to retain ... a better acid/pH balance. The grapes were crushed through our must chiller... and then given 8 to 10 hours of skin contact. The must ... was fermented in temperature-controlled stainless steel tanks for 21 days at 55°F. until dry, then racked into 59 gallon Limousin oak barrels.... After cold stabilization and a light powder filtration, the Fumé Blanc was bottled in early August, 1983.

Accurate and informative as this all-too-typical description is, it can disconcert those accustomed to a more sensuous approach. Gerald Asher, a British wine merchant who now lives and works in San Francisco, recalls, "The area where I suffered culture-shock most when I came to California was where I least expected it.... I would sit down to dinner and had hardly taken the first sip of my wine when someone would lean across and say, 'What do you think the pH is?'... It's almost as if your hostess leaned across, just when you were about to taste her Hollandaise sauce, and started to discuss emulsions with you."

Of course, the technical vocabulary adopted by many California wine people is one way to avoid actually describing wine, something that has stumped more than one writer (as I discovered when I compiled *The Fireside Book of Wine,* an anthology from which many of the following examples are taken). We can sympathize with Washington Irving, who, on a visit to Bordeaux in 1826, tried to distinguish between the qualities of the best vineyards: "[Château Margaux is] a wine of fine flavor—but not of equal body.... Lafite has less flavor than the former but more body—an equality of flavor and body.... Latour has more body than flavor.... Haut Brion. A wine of fine flavor."

Other writers have been more successful in conveying their impressions of specific wines. Shakespeare has Mistress Quickly refer to canaries, a heady precursor of sherry, as "a marvelous searching wine, and it perfumes the blood ere one can say, 'What's this?'"

Words on wine: *The goblet runneth over.*

Thomas Jefferson, after visiting Northern Italy in 1787, wrote a description in his journals that any retailer would be happy to quote in an ad: "There is a red wine of Nebiule... about as sweet as the silky Madeira, as astringent on the palate as Bordeaux, and as brisk as Champagne."

And in 1865, Robert Druitt, an Englishman who wrote one of the first wine guides, described the wines of Bordeaux as "pure, light, and exhilarating;... they are admirably well adapted for children, for literary persons, and for all whose occupations are chiefly carried on indoors." One literary person who seems to be in agreement is Henry James, who wrote of the Grand-Théâtre, in the center of Bordeaux: "One feels it to be a monument to the virtue of the well-selected bottle.... I should venture to insist on this, and, at the risk of being considered fantastic, trace an analogy between good claret and the best qualities of the French mind."

One of the most articulate and prolific gastronomic writers was André Simon, who published nearly 100 books on wine and food. Simon, who founded the Wine & Food Society 50 years ago, wrote about wines in a particularly vivid and dramatic way. About a Château Latour 1858, he said, "It was just a perfect bottle of the most perfect wine imaginable; so great and yet so simple, so gentle, so get-at-able; on the very brink of the grave, of course, but unafraid and with the quiet majesty of the sun that has all but left a cloudless sky and will in another second or two have disappeared into the sea." (Jonathan Swift might not have appreciated that bottle. He once refused an old wine with the words, "Sir, I drink no memories.")

This imaginative and picturesque approach led, inevitably, to moments of excess. Here is a description of German wines from a book written about 30 years ago by H. Warner Allen, a British enthusiast:

> The very finest white wines are inclined to be too lavish with their favors. The *grande amoureuse* who gives herself utterly, nakedly, and does not keep back the deepest secret of her charm, may lose the irresistible enchantment of mystery and find herself with nothing in reserve to hold her lover when the first flood of passion is spent. So, in a chaster category of human pleasures, the great Rhine wines strike one speechless with amazement at the first glass, but...

It was this kind of prose that Stephen Potter satirized in the "Winesmanship" chapter of his popular book *One-upmanship* when he advised, "Be vague by being literary," and suggested memorizing a meaningless phrase such as "Its gracious withdrawal from perfection, keeping a hint of former majesty withal,

Illustration by Carol Wald.

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as it hovers between oblivion and the divine *untergang* of infinite recession."

A more delicate satirical note was struck by Evelyn Waugh in *Brideshead Revisited.* In a memorable scene that was included in the television adaptation, Charles and Sebastian try to describe the old wines that Wilcox has brought up for them from the cellar.

> "It is a little, shy wine like a gazelle."
> "Like a leprechaun."
> "Dappled, in a tapestry meadow."
> "Like a flute by still water."
> ". . . And this is a wise old wine."
> "A prophet in a cave."
> ". . . And this is a necklace of pearls on a white neck."
> "Like a swan."
> "Like the last unicorn."

Not surprisingly, some writers find it easier to describe poor wines than fine bottles. Although few would agree with the remark uttered by Mr. Mountchesney in Disraeli's novel *Sybil*—"I rather like bad wine; one gets so bored with good wine"—bad wine does seem to inspire a refreshing irreverence in those subjected to it. For example, the wine served at the court of Henry II was so poor, according to a contemporary chronicler, that "a man need close his eyes, and clench his teeth, wry-mouthed and shuddering, and filtering the stuff rather than drinking."

More recently, Osbert Sitwell referred to "that murky Chianti, which tastes of searing red ink with walnut shells melted into its sultry and sulky stream." In Kingsley Amis's *The Green Man,* an innkeeper contemplates the cheap white Burgundies on his wine list. "I enjoyed seeing those glasses of Chablis and Pouilly-Fuissé, so closely resembling a blend of cold chalk soup and alum cordial with an additive or two to bring it to the colour of children's pee, being peered and sniffed at, rolled around the shrinking tongue and downed somehow."

And then there's the story, recounted by Arthur Rubinstein, of the wine connoisseur who invited Brahms to dinner and brought out a bottle, saying, "This is the Brahms of my cellar." The composer tasted it and said, "Better bring your Beethoven."

So much for bad wine. What are the properties of good wine? One answer comes from Alexander Neckam, twelfth-century abbot of Cirencester, who specified that such a wine must be "clear as the tears of a penitent. . . . When drunk, it should descend impetuously like thunder, sweet-tasted as an almond, creeping like a squirrel, leaping like a roebuck, strong like the building of a Cistercian monastery, glittering like a spark of fire, subtle as the logic of the schools of Paris, delicate as fine silk, and colder than crystal."

Yes, but what about the pH? ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

For Sailing

SPERRY TOP SIDERS NON-SKID SHOES and boots for men and women are 30 percent off here. For men, sizes 6–12: traditional moccasins, in four colors, were $49, now $34; canvas oxfords, in tan or white, were $28, now $19; leather athletic shoes, with Velcro closure, were $50, now $35. For women, sizes 5–10: traditional moccasins, in brown or tan, were $47, now $32; casual soft tassel loafers, in three colors, were $48, now $33; low-heeled closed-toe espadrilles, in khaki, navy, or red, were $33, now $23; sneakers, in pink or white, were $21, now $14. Also, for men (sizes 28–40) and women (sizes 6–16): Sportif six-pocket stretch shorts made with Espa Plus, were $33 (twill) and $31 (poplin), now $26 and $24, respectively. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Offshore Sailing Center, 190 East Schofield St., City Island, N.Y. (885-3200); Mon. and Tues. 10 a.m.–6 p.m., Wed.–Fri. 9 a.m.–7 p.m., and Sat. and Sun. 8 a.m.–7 p.m. By car from Manhattan: Triboro Bridge to Bruckner Expy. to Rte. 95N/City Island Exit 8B; go over drawbridge; turn right into Pelham Bay Park; follow signs to City Island Ave.; turn left onto East Schofield St. By subway from Manhattan: Lexington Ave. I.R.T. No. 6 to Pelham Bay Park station; change to No. 12 City Island bus; Schofield St. is third street on left past the third stoplight after crossing City Island Bridge. By bus from Manhattan: N.Y. Bus Service express bus to Pelham Bay; change to No. 12 City Island bus; follow as above. Sale through 8/16.*

Encore

ENCORE, THE RESALE CLOTHING SHOP for women, sizes 2–14 (and a few larger sizes), is reducing the prices of all its one-of-a-kind used clothing. Designer-label items include: dressy three-piece Bill Blass pantsuit (size 6), was $160, now $80; Yves Saint Laurent three-piece silk outfit with long skirt (size 6/8), was $160, now $80; two Missoni metallic bubble dresses, were $175 each, now $140; two two-piece silk dresses by Oscar de la Renta for Miss O, were $60 and $75, now $48 and $60; Ungaro silk print dress (size 6), was $300, now $240. Accessories include: one pair of unworn Bottega Veneta woven-leather pumps (size 7½B), was $110, now $88; Carlos Falchi navy lizard pouch bag, was $135, now $108; Fendi leather shoulder bag, was $225, now $180; Kenzo raffia-and-leather hobo bag, was $225, now $180. Also, dresses, pants, skirts, suits, and sweaters, now $10 and up. All clothing is cleaned and pressed. All items subject to prior sale. Checks accepted; no credit cards; all sales final. *Encore, 1132 Madison Ave., near 84th St. (879-2850); Thurs. 10 a.m.–7 p.m. and Fri. and Sat. 10:30 a.m.–6 p.m.; 7/19–21 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Beauty

THE NEWLY REDECORATED MONIQUE SALON, at the Waldorf-Astoria, is discounting its services for four weeks. Shampoo, conditioning, haircut, and blow-dry, were $54, now $25; permanent, shampoo, conditioning, haircut, and blow-dry, were $104, now $50; single-process hair coloring, shampoo, conditioning, blow-dry, were $54, now $27; full-leg and bikini wax, was $45, now $22; one-hour biogenic facial plus mask, was $40, now $20; full set of nail tips plus manicure, was $60, now $28; pedicure, was $25, now $15. Appointments necessary. A.E., checks accepted. *Monique of the Waldorf, Waldorf-Astoria Hotel, 301 Park Ave., at 50th St. (752-1980); Mon.–Sat. 9 a.m.–6 p.m.; through 8/13.*

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For the Home

CITY LIFE INTERIORS IS HAVING A SALE on selected items. Imported lighting includes: Koch & Lowy Delta Torch lamps, were $189, now $149. Luminicci Luna lamps, were $67.50 and $80, now $50 and $60; Luminicci hanging pelican lamps, were $67.50, now $50; Stilnova Lampiata lamps, were $130, now $89; Targetti Reflex Triple Rise and Fall lamps, were $119, now $85; Targetti halogen mini-track kits, were $107, now $79. Solid-redwood beds (sold unassembled), were $199 (full- or queen-size), now $169. Gifts and accessories include: Burnes of Boston picture frames, were $15–$25, now $10–$20; La Malle white ceramic double-drip coffeepots, were $28 and $35, now $12 and $18; Seaform porcelain sculptures, were $100–$300, now $60–$120; stoneware crocks, in assorted colors, were $6.50 and $8, now $4.50 and $5.50; simple, hand-thrown earthenware platters and bowls, were $25–$55, now $15–$35; picnic baskets of rattan, straw, or wicker, were $9–$35, now $5–$22. A.E., M.C., V., checks accepted; all sales final. *City Life Interiors, 661 Amsterdam Ave., near 92nd St. (866-6119); Mon.–Sat. 10 a.m.–7 p.m. and Sun. noon–5 p.m.; through 7/29.*

Men's Wear

EVERYTHING HERE IS ON SALE. SUITS (sizes 36S–50XL) by J. D. Christopher, were $295, now $139 (two for $265). Silk or polyester-and-wool-blend sport coats (sizes 38S–46L), were $185, now $69 (two for $125). Pants (sizes 31–48) include: wool or Dacron-and-wool-blend trousers, were $55, now $35 (three for $90); plaid Dacron-and-wool golf slacks, were $45 a pair, now $15 (three for $40). A few Majer wool outercoats, were $345, now $75. Also, 1,200 British- and Italian-silk ties, were up to $30, now $10.50 each (three for $27.82); Liberty of London cotton print ties, were $14.50 each, now $6.50 (three for $18). No alterations. All store fixtures and fittings for sale. A.E., M.C., V., accepted with $50 purchase, checks accepted; all sales final. *Wind-Schaper, 39 East 46th St. (355-1260); Mon.–Fri. 9 a.m.–6 p.m. and Sat. till 5 p.m.; through 7/27.* ■

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A Complete Entertainment Guide for the Week Beginning July 18.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru July 17: "The Last Sea." Opening July 18: "Cruel Story of Youth." #2—"The Hidden Fortress."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Class Enemy."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. "The Last Starfighter"; "Hard to Hold."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru July 10: "My Night at Maud's"; "Claire's Knee." #2—Thru July 10: "Beyond Good and Evil."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1 & #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "This Is Spinal Tap."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. July 16: "October"; "Potemkin." July 17: "Dames"; "Wonder Bar." July 18: "A Thousand Clowns"; "Any Wednesday." July 19: "The Misfits"; "River of No Return." July 20-21: "The Women"; "Dinner at Eight." July 22: "The Cat and the Canary"; "The Old Dark Horse."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru July 19: "Greystoke: The Legend of Tarzan, Lord of the Apes"; "Risky Business."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru July 17: "Three Coins in the Fountain"; "Love Is a Many Splendored Thing." July 18-19: "Vixen"; "Beneath the Valley of the Ultravixens." July 20-21: "Life of Brian"; "And Now for Something Completely Different." July 22-24: "Hair"; "Fame."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Pope of Greenwich Village." #2—Thru July 19: "Last Night at the Alamo." Beg. July 20 (tent.): "The Natural."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru July 19: "Rope." Opening July 20: "Electric Dreams." #2—"Les Compères." #3—Thru July 19: "Gabriela." Opening July 20: "Electric Dreams." #4—"Sugar Cane Alley."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Muppets Take Manhattan."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Gremlins."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru July 19: "Conan the Destroyer." Opening July 20: "The Neverending Story."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru July 19: "Bachelor Party." Opening July 20: "Revenge of the Nerds."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru July 19: "Star Trek III: The Search for Spock." Opening July 20: "Best Defense." #2—"Ghostbusters." #3—"Indiana Jones and the Temple of Doom."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Muppets Take Manhattan." #2—Thru July 19: "Bachelor Party." Opening July 20: "Revenge of the Nerds."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru July 19: "Rhinestone." Opening July 20: "Revenge of the Nerds." #2—"Cannonball Run II." #3—"Beat Street." #4—"Escape From Women's Prison." #5—"Splatter University." #6—"Romancing the Stone."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru July 19: "Star Trek III: The Search for Spock." Opening July 20: "Best Defense." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Top Secret!"

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru July 19: "Once Upon a Time in America." Opening July 20: "Electric Dreams."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru July 19: "Gremlins." Opening July 20: "The Neverending Story." #2—"Gremlins."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Top Secret!" **EMBASSY 3**—"They're Playing With Fire." **EMBASSY 4**—Thru July 17: "Breakin'." Beg. July 18: "Star Trek III: The Search for Spock."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—July 15-16: "Macbeth (1971)"; "The Fearless Vampire Killers." July 17-18: "Cross Creek"; "On Golden Pond." July 19-21: "Taxi Driver"; "Mean Streets." July 22-23: "The Fighting 69th"; "All Quiet on the Western Front." #2—July 16-17: "Emmanuelle"; "Roommates." July 18-19: "Blue Thunder"; "WarGames"; "Firefox." July 20-21: "The Return of Martin Guerre"; "Heat and Dust." July 22: "Red River"; "True Grit"; "The Shootist."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Conan the Destroyer." #2—"The Last Starfighter."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Splash."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Donald Duck Film Festival."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Moscow on the Hudson."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru July 19: "Beyond Good and Evil"; "The Night Porter." July 20: "48 Hrs."; "Chinatown." July 21: "The Godfather"; "The Godfather Part II." July 22: "The Miracle of Morgan's Creek"; "Citizens Band."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru July 19: "The Natural." Opening July 20: "Electric Dreams."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru July 19: "The Guest"; "Marigolds in August." Beg. July 20: "The Natural."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "The Gods Must Be Crazy."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru July 19: "Bachelor Party." Opening July 20: "Revenge of the Nerds."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Rear Window"; "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Gremlins." #2—"The Muppets Take Manhattan."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—Thru July 19: "Rhinestone." Opening July 20: "One Deadly Summer."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Gabriela."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Under the Volcano." **CINEMA II**—753-0774. "Another Country."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"The Last Starfighter." #2—832-2720. "Conan the Destroyer."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru July 19: "The Pope of Greenwich Village." Opening July 20: "The Neverending Story."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1 & #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Top Secret!"

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru July 19: "Romancing the Stone." Beg. July 20: "The Natural."

78. UA EAST—First Ave. at 85th St. 249-5100. Thru July 19: "Bachelor Party." Opening July 20: "Revenge of the Nerds."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Indiana Jones and the Temple of Doom." #2—Thru July 19: "Star Trek III: The Search for Spock." Opening July 20: "Best Defense."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "The Last Starfighter."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Gremlins." #2—"The Muppets Take Manhattan."

61st Street & Above
West Side

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85. PARAMOUNT—B'way at 61st St. 247-5070. "The Pope of Greenwich Village."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"After the Rehearsal." #2—"Another Time, Another Place." #3—"Erendira."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"Improper Conduct."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru July 16: "The Time Machine"; "Forbidden Planet." July 17-18: "Naughty Marietta"; "Broadway Melody of 1938." July 19-21: "Red Headed Woman"; "Possessed." July 22-23: "Goodbye, Mr. Chips"; "Pride and Prejudice."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Privates on Parade." #2—Thru July 17: "Blood Wedding." Opening July 18: "Skyline."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Ghostbusters." #2—"The Last Starfighter." #3—"The Pope of Greenwich Village." #4—"The Muppets Take Manhattan."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru July 19: "Conan the Destroyer." Opening July 20: "The Neverending Story." #2—"Gremlins."

95. THALIA—95th St. W. of B'way. 222-3370. July 16: "The Fleischers' Popeye"; "Selected Sports Subjects." July 17: "King Lear"; "Uncle Vanya." July 18: "Fire Maidens From Outer Space"; "Attack of the 50-Foot Woman." July 19: "Picnic on the Grass"; "Boudu Saved From Drowning." July 20: "Black Orpheus"; "Orpheus." July 21: "Juliet of the Spirits"; "Nights of Cabiria." July 22: "Ulysses"; "Portrait of the Artist as a Young Man."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. July 16: "Edvard Munch." July 17: "East of Eden"; "Days of Heaven." July 18: "Letter From an Unknown Woman"; "The Earrings of Madame De." July 19: "Suddenly, Last Summer"; "Cat on a Hot Tin Roof." July 20-26: "In the Realm of the Senses"; "Empire of Passion."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"The Last Starfighter." #2—Thru July 19: "Once Upon a Time in America." Opening July 20: "Electric Dreams." #3—Thru July 19: "Gabriela." Opening July 20: "Electric Dreams." #4—"Rope."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—"The Muppets Take Manhattan." #2—"The Last Starfighter."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru July 19: "Splash." Beg. July 20: "Romancing the Stone."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2. July 20, 8:30 p.m.: "Jazz on a Summer's Day" (1959) by Bert Stern.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. July 18, 8 p.m.: "The Gang's All Here" (1943) by Busby Berkeley, with Carmen Miranda.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. July 18, at 12:30, 3, 6 & 8:45 p.m.: "Kamouraska" (1973) by Claude Jutra.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron; 947-5850. Adm. $8; students & senior citizens $6; members $4. July 19, 7 p.m.: "The Confession" (1970) by Costa-Gavras, with Yves Montand; discussion follows.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. *Summer film series.* July 16, 8 p.m. (Films at Sea; adm. $5): "Outward Bound" (1930) by Robert Milton, with Leslie Howard. July 17, 8 p.m. (Ballet at the Movies; adm. $5): "Tales of Hoffman" (1951) by Michael Powell & Emeric Pressburger. July 18, 8 p.m. (Films with Jack Nicholson; adm. $4): "The King of Marvin Gardens" (1972) by Bob Rafelson. July 19, 8 p.m. (The Great Sleuths; adm. $4): "The Adventures of Sherlock Holmes" (1939) by Alfred L. Werker, with Basil Rathbone & Nigel Bruce. July 20, 8 p.m. (Films with Nicholson; adm. $4): "Chinatown" (1974) by Roman Polanski.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 13: Lucille Ball: First Lady of Comedy. Thru Sept. 20: Metromedia and the Du Mont Legacy.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: July 15, 2:30 p.m.: "His Double Life" (1933) by Arthur Hopkins, with Lillian Gish; 5 p.m.: "L'Amore": "La Voce Umana" & "Il Miracolo," (1948) by Roberto Rossellini. July 17, 2:30 p.m.: "Nell Gwynne" (1926) by Herbert Wilcox, with Dorothy Gish; 6 p.m.: "The Youth of Maxim" (1935) by Grigori Kozintsev & Leonid Trauberg; Trauberg will give a talk. July 19, 2:30 & 6 p.m.: "Simone Barbès ou la Vertu" (1980) by Marie-Claude Treilhou. July 20, 2:30 p.m.: "Paratroopers" (1977) by Yehuda Judd Ne'eman. 6 p.m.: "The Strange Case of Tom Mooney" (1933), "Halstead Street" (1934) by the Film & Photo League of Chicago, "The World Today: Sunnydale" & "The Black Legion" (1936-37) by Frontier Films & Nykino, & "America Disinherited" (1936) by the Sharecroppers Union. July 21, 2 p.m.: "King: A Filmed Record . . . Montgomery to Memphis" (1970) by Ely Landau; 5 p.m.: "Chickamauga ou la Riviere de la Mort" (1963) by Robert Enrico, "Les Deux Pigeons" (1962) by René Clair, & "Le Corbeau et le Renard" (1962) by Herve Bromberger. July 22, 2:30 p.m.: "Passaic Textile Strike" (1926); 5 p.m.: "Mutter Krausens Fahrt Ins Gluck" (1929) by Piel Jutzi.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. July 16, 7:30 & 9:15 p.m.: "Broadway Danny Rose" (1983) by Woody Allen. July 17, 7:30 & 9:15 p.m.: "Videodrome" (1983) by David Cronenberg. July 18, 8 p.m.: "Wings" (1927) by William Wellman. July 19-20 at 7:45 & 10 p.m., July 21 at 7:30 & 9:45 p.m., July 22 at 7 & 9:15 p.m.: "Le Bal" (1983) by Ettore Scola.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. July 22, 2 p.m.: "Chess Fever" (1925) by V.I. Pudovkin, & "8 x 8" (1957) by Hans Richter.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Forbidden Films. July 19, 6 p.m.: "Scarface" (1932) by Howard Hawks, & "The Warriors" (1979) by Walter Hill. **Jefferson Market branch, 425 Ave. Americas.** Free. July 18, 5:30 p.m.: "The Magic Flute" (1974) by Ingmar Bergman. **Webster branch, 1465 York Ave.** Free. July 19, 6 p.m.: "North by Northwest" (1959) by Alfred Hitchcock.

NEWARK MUSEUM—At the Van Houten Library Theatre, N.J. Institute of Technology, 99 Summit St., Newark, N.J. 201-733-6600. Free. Black Film Festival. July 18, 7:03 p.m.: "The Education of Sonny Carson" (1974) by Michael Campus, with Rony Clanton & Joyce Walker; Clanton, Walker & Sonny Carson will be present; & "The Defiant Ones" (1958) by Stanley Kramer, with Sidney Poitier & Tony Curtis.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm $3; members $2. July 19, 7:30 p.m.: "Lenny" (1974) by Bob Fosse, with Dustin Hoffman.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; *members, senior citizens & students* $4. Thru Sept. 6: Films of Charles Chaplin. July 17-19, at 4, 6, 8 & 10 p.m.: "Caught in a Cabaret" (1914), "Oh What a Night!" (1914), "His New Job" (1915), "The Perfect Lady (A Woman)"

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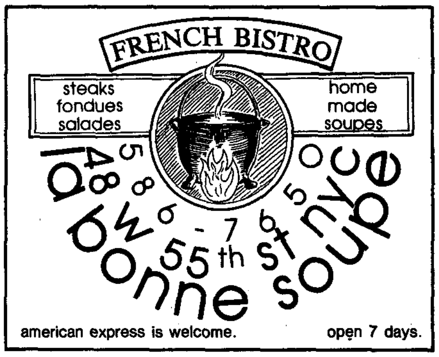

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(1915) & "The Champion" (1915). July 20-22, at 4, 6, 8 & 10 p.m.: "Mabel's Busy Day" (1914), "The Rink" (1916), "The Vagabond" (1916), "The Fireman" (1916) & "The Count" (1916).

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. July 21, 2 p.m.: Films by Yoshiko Chuma; filmmaker present.

SOUTH STREET SEAPORT MUSEUM—Pier 16, Fulton St. at the East River. 669-9416. Adm. $2.50; members & children $1.50. Outdoor film series; call museum for raindates. July 18, 8:30 p.m.: "Treasure Island" (1934) by Victor Fleming.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. July 20-22, 7 & 10 p.m.: "Heaven's Gate" (1981) by Michael Cimino, & "La Folie du Docteur Tube" (1915) by Abel Gance.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. July 22-Aug. 12: Films on Art. July 22-29: Program 1, Tue., 1:30 p.m., Wed.-Sat., 11:30 a.m., Sun., 12:30 p.m.: "The Art Show That Shocked America" (1963) by Camera 3, "Art Is a Way of Living" (1984) by Erwin Leiser, "New York Illustrated: The Whitney" (1967) by WNBC-TV, & "20th-Century American Art: Highlights of the Permanent Collection" (1982) by Russell Connor; Program 2, Tue., 4:30 p.m., Wed.-Sat., 2:30 p.m., Sun., 3:30 p.m.: "A New Spirit in Painting: Six Painters of the 1980s" (1984) & "Beyond Utopia: Changing Attitudes in American Architecture" (1983) by Michael Blackwood.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"The Last Starfighter." #2—"Bachelor Party." #3—"The Karate Kid."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Last Starfighter." #2—"The Muppets Take Manhattan."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Indiana Jones and the Temple of Doom." #2—"The Karate Kid."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Ghostbusters." #2—Thru July 19: "Romancing the Stone." Beg. July 20: "Electric Dreams."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Gremlins." #2—"The Last Starfighter." #3—"Ghostbusters." #4—Thru July 19 (tent.): "The Karate Kid." Beg. July 20 (tent.): "The Muppets Take Manhattan."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Muppets Take Manhattan."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"The Karate Kid." #2—"Ghostbusters." #3—"Romancing the Stone."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Electric Dreams." #2—"The Muppets Take Manhattan." #3—"The Karate Kid." #4—"Gremlins." #5—"The Last Starfighter." #6—"Cannonball Run II." #7—"Conan the Destroyer." #8—"Indiana Jones and the Temple of Doom." #9—"Ghostbusters." #10—"The Pope of Greenwich Village."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"The Last Starfighter." #2—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #3—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #4—"Gremlins." #5—"Conan the Destroyer."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Muppets Take Manhattan." #2—"The Karate Kid."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Last Starfighter." #2—"The Karate Kid."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Gremlins." #2—Thru July 19: "Conan the Destroyer." Beg. July 20: "The Neverending Story." #3—"The Muppets Take Manhattan." #4—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Revenge of the Nerds."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Bachelor Party."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Muppets Take Manhattan." #2—Thru July 19: "Conan the Destroyer." Beg. July 20: "Best Defense." #3—"The Karate Kid." #4—"The Last Starfighter." #5—"Gremlins." #6—"The Pope of Greenwich Village."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Romancing the Stone." #2—"The Muppets Take Manhattan."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru July 19: "Cannonball Run II." Beg. July 20: "Best Defense." #2—Thru July 19: "The Karate Kid." #3—"The Last Starfighter."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"The Last Starfighter." #2—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"The Pope of Greenwich Village." #2—"The Muppets Take Manhattan." #3—Thru July 19: "Gremlins." Beg. July 20: "Revenge of the Nerds." #4—"Gremlins."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "The Last Starfighter."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Bachelor Party." #2—"Cannonball Run II." #3—Thru July 19: "Conan the Destroyer." Beg. July 20: "Bachelor Party." #4—"Ghostbusters." #5—"Indiana Jones and the Temple of Doom."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "The Karate Kid."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"The Karate Kid." #2—"Ghostbusters."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—"Conan the Destroyer."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru July 19: "The Karate Kid." Beg. July 20: "The Neverending Story." #2—"The Muppets Take Manhattan."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

304. **NEW DORP—LANE—** 351-2110. Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense."

305. **NEW DORP—RAE—** 979-0444. #1—"The Karate Kid." #2—"Gremlins."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"The Last Starfighter." #2—"The Pope of Greenwich Village."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Gremlins." #2—Thru July 19: "Conan the Destroyer." Beg. July 20: "Revenge of the Nerds."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Bachelor Party."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Gremlins." #2—"The Muppets Take Manhattan." #3—"Ghostbusters." #4—"The Last Starfighter."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Gremlins." #2—"Ghostbusters."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"The Muppets Take Manhattan." #2—"The Karate Kid." #3—Thru July 29: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #4—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru July 19: "Blame It on Rio"; "Death Hunt." Beg. July 20: "Beat Street."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"The Last Starfighter." #2—Thru July 19: "Bachelor Party." Beg. July 20: "Revenge of the Nerds." #3—Thru July 19: "Conan the Destroyer." Beg. July 20: "The Neverending Story." #4—"Bachelor Party." #5—"The Pope of Greenwich Village." #6—Thru July 19: "Cannonball Run II." Beg. July 20: "Electric Dreams." #7—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Ghostbusters." #2—"The Karate Kid." #3—"Star Trek III: The Search for Spock." #4—"The Last Starfighter."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Indiana Jones and the Temple of Doom." #2—Thru July 19: "Beat Street." Beg. July 20: "Revenge of the Nerds." #3—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—"The Muppets Take Manhattan." #3—"Ghostbusters."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Bachelor Party." #2—"Conan the Destroyer." #3—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense." #4—"The Last Starfighter."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #2—"Romancing the Stone."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru July 19: "Splash." Beg. July 20: "Romancing the Stone." #2—Thru July 19: "The Natural."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru July 19: "Cannonball Run II." Beg. July 20: "Revenge of the Nerds." #2—"The Last Starfighter."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Ghostbusters."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Gremlins." #2—"The Muppets Take Manhattan." #3—Thru July 19: "Conan the Destroyer." Beg. July 20: "The Neverending Story." #4—Thru July 19: "The Karate Kid." Beg. July 20: "Electric Dreams."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The Last Starfighter." #2—"Conan the Destroyer." #3—"The Karate Kid." #4—Thru July 19: "Cannonball Run II." #5—"Star Trek III: The Search for Spock."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Muppets Take Manhattan."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Muppets Take Manhattan."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Indiana Jones and the Temple of Doom." #2—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #3—Thru July 19: "Cannonball Run II." Beg. July 20: "Best Defense."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—"Conan the Destroyer." #2—Thru July 19: "The Karate Kid." Beg. July 20: "The Neverending Story."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Last Starfighter." #2—"The Muppets Take Manhattan." #3—"Gremlins."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru July 19: "The Dresser"; "The Big Chill." Beg. July 20: "Romancing the Stone."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru July 19: "Once Upon a Time in America."

439. OZONE PARK–CROSSBAY–Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1–"Gremlins." #2–Thru July 19: "Conan the Destroyer." Beg. July 20: "The Neverending Story."

442. REGO PARK–DRAKE–Woodhaven Blvd. at 63rd Ave. 639-0600. Thru July 19: "Racing With the Moon"; "Staying Alive."

443. REGO PARK–LOEWS LEFRAK CITY–99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1–"Beat Street." #2–"Once Upon a Time in America." #3–"Splatter University."

445. RICHMOND HILL–LEFFERTS–Liberty Ave. at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK–SURFSIDE–Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1–Thru July 19: "The Karate Kid." #2–"The Last Starfighter."

448. SUNNYSIDE–CENTER–Queens Blvd. nr. 43rd St. 784-3050. #1–"Ghostbusters." #2–"The Karate Kid."

450. WHITESTONE–CROSS ISLAND–*Cross* Island Pkwy. at 153rd St. 767-2800. #1–"Indiana Jones and the Temple of Doom." #2–Thru July 19: "The Pope of Greenwich Village."

451. WOODHAVEN–HAVEN–Jamaica Ave. nr. 80th St. 296-2325. Thru July 19: "The Natural"; "The Survivors."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN–GRAND AVENUE– 223-2323. #1–"The Karate Kid." #2–Thru July 19: "Cannonball Run II." Beg. July 20: "Electric Dreams."

501. BALDWIN–RKO– 223-9230. "The Muppets Take Manhattan."

502. BELLEROSE–RKO– 775-1351. Thru July 17: "Moscow on the Hudson." Beg. July 18: "Firestarter."

507. BETHPAGE–MID-ISLAND– 796-7500. Program unavailable.

511. EAST MEADOW–FLICK– 794-8008. #1–Thru July 19: "The Natural." #2–Thru July 29: "Splash."

512. EAST MEADOW–MEADOWBROOK– 731-2423. #1–"Gremlins." #2–"The Last Starfighter." #3–Thru July 19: "Conan the Destroyer." Beg. July 20: "The Neverending Story." #4–"Cannonball Run II."

514. ELMONT–ARGO– 437-0356. Program unavailable.

517. FLORAL PARK–RKO FLORAL– 352-2280. Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story."

518. FRANKLIN SQUARE–FRANKLIN– 775-3257. #1–Thru July 19: "Conan the Destroyer." Beg. July 20: "Electric Dreams." #2–"The Last Starfighter."

519. GARDEN CITY–RKO ROOSEVELT FIELD – 741-4007. #1–"Gremlins." #2–"Bachelor Party." #3–"Indiana Jones and the Temple of Doom."

521. GARDEN CITY PARK–RKO PARK EAST – 741-8484. "Ghostbusters."

523. GREAT NECK–SQUIRE– 466-2020. #1–"Gremlins." #2–"The Muppets Take Manhattan." #3–"The Natural."

524. HEWLETT–RKO– 791-6768. Thru July 17: "Moscow on the Hudson." Beg. July 18: "Firestarter."

526. HICKSVILLE–HICKSVILLE– 931-0749. #1–Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #2–Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams."

528. HICKSVILLE–MID-PLAZA NORTH– 433-2400. Thru July 19: "Rhinestone." **SOUTH–** "Conan the Destroyer."

529. LAWRENCE–RKO– 371-0203. #1–"The Karate Kid." #2–"Indiana Jones and the Temple of Doom." #3–"Ghostbusters."

530. LEVITTOWN–LEVITTOWN– 731-0516. #1–Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "The Natural." #2–Thru July 19: "Beat Street"; "Hard to Hold." Beg. July 20: "Romancing the Stone."

531. LEVITTOWN–LOEWS NASSAU– 731-5400. #1–"Ghostbusters." #2–"Indiana Jones and the Temple of Doom." #3–"Top Secret!" #4–"Star Trek III: The Search for Spock." #5–"The Karate Kid." #6–"The Muppets Take Manhattan."

532. LONG BEACH–LIDO– 432-0056. Thru July 19: "Beat Street"; "The Hotel New Hampshire." Beg. July 20: "Romancing the Stone."

533. LYNBROOK–LYNBROOK– 593-1033. #1–"The Last Starfighter." #2–"The Muppets Take Manhattan." #3–"Cannonball Run II." #4–"Conan the Destroyer."

534. LYNBROOK–STUDIO ONE– 599-1444. Thru July 19: "Les Compères."

535. MALVERNE–TWIN– 599-6966. #1–Thru July 19: "The Dresser"; "The Big Chill." Beg. July 20: "Romancing the Stone." #2–"The Natural."

536. MANHASSET–MANHASSET– 627-7887. #1–Thru July 19: "Les Compères." Beg. July 20: "Gabriela." #2–"The Last Starfighter." #3–"Romancing the Stone."

537. MANHASSET–RKO CINEMA– 627-1300. "Star Trek III: The Search for Spock."

540. MASSAPEQUA–PEQUA– 799-6464. "Ghostbusters."

541. MASSAPEQUA–THE MOVIES AT SUNRISE MALL– 795-2244. #1–Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #2 & #3–"Gremlins." #4–"The Karate Kid." #5–Thru July 19: "The Karate Kid." Beg. July 20: "Revenge of the Nerds." #6–"The Last Starfighter." #7–Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense." #8–"The Muppets Take Manhattan." #9–Thru July 19: "The Muppets Take Manhattan." Beg. July 20: "Revenge of the Nerds."

542. MERRICK–GABLES– 546-0734. Thru July 19: "The Natural." Beg. July 20: "Romancing the Stone."

543. MERRICK–HOLIDAY PARK– 546-1271. #1–"Gremlins." #2–"Ghostbusters."

544. MERRICK–MALL– 623-4424. Program unavailable.

545. NEW HYDE PARK–HERRICKS– 747-0555. #1–Thru July 19: "The Natural." Beg. July 20: "Romancing the Stone." #2–"The Karate Kid."

547. OCEANSIDE–OCEANSIDE– 536-7565. #1–Thru July 19: "The Pope of Greenwich Village." #2–Thru July 19: "Splash."

548. OLD BETHPAGE–CINE CAPRI– 752-1610. Thru July 19: "Once Upon a Time in America." Beg. July 20: "Romancing the Stone."

550. PLAINVIEW–OLD COUNTRY– 931-4242. #1–"Ghostbusters." #2–"The Natural."

551. PLAINVIEW–RKO MORTON VILLAGE– 938-2323. "Star Trek III: The Search for Spock."

552. PLAINVIEW–RKO TWIN– 931-1333. #1–"The Karate Kid." #2–"Indiana Jones and the Temple of Doom."

554. PORT WASHINGTON–MOVIES– 944-6200. #1–Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #2–Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #3–Thru July 19: "Splash." Beg. July 20: "Romancing the Stone."

557. ROCKVILLE CENTRE–RKO FANTASY– 764-8000. "Star Trek III: The Search for Spock."

558. ROCKVILLE CENTRE–RKO TWIN– 678-3121. #1–"Gremlins." #2–Thru July 19: "Gremlins." Beg. July 20: "The Neverending Story."

559. ROSLYN–ROSLYN– 621-8488. #1–"Ghostbusters." #2–"The Karate Kid."

561. SYOSSET–SYOSSET– 921-5810. #1–"Bachelor Party." #2–"The Muppets Take Manhattan." #3–"Gremlins."

562. SYOSSET–UA CINEMA 150– 364-0700. "The Last Starfighter."

566. VALLEY STREAM–RKO GREEN ACRES– 561-2100. #1–"The Muppets Take Manhattan." #2–Thru July 19: "Romancing the Stone." Beg. July 20: "Revenge of the Nerds." #3–"Bachelor Party."

567. VALLEY STREAM–SUNRISE– 825-5700. #1–"Cannonball Run II." #2–"The Last Starfighter." #3–"Star Trek III: The Search for Spock." #4–"Indiana Jones and the Temple of Doom." #5 & #6–"Gremlins." #7–"Ghostbusters." #8–"The Karate Kid." #9–"Conan the Destroyer." #10–"Top Secret!" #11–Thru July 19: "Beat Street." Beg. July 20: "Electric Dreams."

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570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #2—Thru July 19: "Police Academy."

571. WANTAGH—RKO— 781-6969. "Conan the Destroyer."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru July 19: "The Last Starfighter." Beg. July 20: "Best Defense." #2—"Ghostbusters." #3—Thru July 19: "Indiana Jones and the Temple of Doom." Beg. July 20: "The Neverending Story."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru July 19: "Carmen." #2—Thru July 19: "The Natural."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Conan the Destroyer."

602. BABYLON—RKO— 669-0700. #1—"Bachelor Party." #2—"Ghostbusters."

603. BABYLON—SOUTH BAY— 587-7676. #1—"The Last Starfighter." #2—"Indiana Jones and the Temple of Doom." #3—Thru July 19: "Cannonball Run II." Beg. July 20: "Electric Dreams."

604. BAY SHORE—CINEMA— 665-1722. Thru July 19: "Romancing the Stone." Beg. July 20: "Revenge of the Nerds."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Gremlins." #2—"Star Trek III: The Search for Spock."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"Ghostbusters"; "Trading Places." #2—Thru July 19: "The Muppets Take Manhattan"; "Krull." Beg. July 20: "The Neverending Story."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru July 19: "The Natural." Beg. July 20: "Romancing the Stone."

612. CENTER MORICHES—CENTER— 878-2100. Thru July 19: "The Natural."

613. CENTEREACH—CENTEREACH— 588-0088. "The Last Starfighter."

614. COMMACK—DRIVE-IN— 499-2900. Thru July 19: "Gremlins." Beg. July 20: "The Last Starfighter."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Gremlins." #2—"The Muppets Take Manhattan." #3—"The Last Starfighter." #4—"Conan the Destroyer." #5—"The Natural." #6—"The Karate Kid." #7—"The Pope of Greenwich Village." #8—"Cannonball Run II." #9—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Electric Dreams." #10—"Indiana Jones and the Temple of Doom."

617. COMMACK—RKO— 499-4545. #1—"Ghostbusters." #2—Thru July 19: "Romancing the Stone." Beg. July 20: "Revenge of the Nerds."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Thru July 19: "The Last Starfighter"; "Tank." Beg. July 20: "Best Defense."

621. CORAM—PINE— 698-6442. #1—"The Muppets Take Manhattan." #2—Thru July 19: "Romancing the Stone." Beg. July 20: "Electric Dreams."

622. DEER PARK—DEER PARK— 667-2440. "Ghostbusters."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Ghostbusters." #2—"Gremlins." #3—"The Last Starfighter." #4—"The Muppets Take Manhattan." #5—"Top Secret!"

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru July 19: "The Natural." Beg. July 20: "Electric Dreams."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Muppets Take Manhattan."

628. ELWOOD—ELWOOD— 499-7800. #1—"Indiana Jones and the Temple of Doom." #2—"Conan the Destroyer."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #2—"The Karate Kid."

630. GREENPORT—GREENPORT— 477-0500. Thru July 19: "Splash." Beg. July 20: "Gremlins."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Ghostbusters." #2—"The Karate Kid." #3—"The Muppets Take Manhattan." #4—Thru July 19: "Conan the Destroyer." Beg. July 20: "Revenge of the Nerds."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Gremlins."

634. HUNTINGTON—RKO YORK— 421-3911. "Cannonball Run II."

635. ISLIP—ISLIP— 581-5200. #1—"Ghostbusters." #2—"The Karate Kid." #3—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "The Karate Kid."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Program unavailable.

639. LINDENHURST—LINDENHURST— 888-5400. Thru July 19: "The Natural." Beg. July 20: "Romancing the Stone."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"Gremlins." #2—"Ghostbusters." #3—"The Karate Kid."

641. MONTAUK—THE MOVIES— 668-2393. Thru July 19: "Splash." Beg. July 20: "Romancing the Stone."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Gremlins." **OUTDOOR**—Thru July 19: "The Last Starfighter"; "Tank." Beg. July 20: "The Neverending Story."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"The Muppets Take Manhattan." #2—"The Karate Kid."

644. NORTHPORT—NORTHPORT— 261-8600. Thru July 19: "Splash." Beg. July 20: "Romancing the Stone."

645. OAKDALE—OAKDALE— 589-8118. "The Natural."

646. OCEAN BEACH—COMMUNITY— 583-5184. July 15-16: "Blame It on Rio." July 17-18: "Unfaithfully Yours." July 19: "Confidentially Yours." July 20-21: "Splash."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Indiana Jones and the Temple of Doom." #2—"The Muppets Take Manhattan." #3—"The Last Starfighter."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Ghostbusters." #2—"Conan the Destroyer."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "The Natural." **OUTDOOR**—Thru July 19: "Cannonball Run II"; "National Lampoon's Vacation." Beg. July 20: "Electric Dreams"; "Breakin'."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Gremlins." #2—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense."

653. PORT JEFFERSON—MINI EAST— 928-6555. "The Last Starfighter." **WEST**—"Gremlins."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru July 17: "Moscow on the Hudson." Beg. July 18: "Firestarter."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru July 19: "Conan the Destroyer." Beg. July 20: "Cannonball Run II."

656. ROCKY POINT—DRIVE-IN— 744-8900. Thru July 19: "Indiana Jones and the Temple of Doom"; "Footloose." Beg. July 20: "The Muppets Take Manhattan"; "Krull."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru July 19: "Les Compères." Beg. July 20: "Entre Nous."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru July 19: "The Karate Kid." #2—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #3—Thru July 19: "Splash." Beg. July 20: "Electric Dreams."

659. SHIRLEY—DRIVE-IN— 281-5444. Thru July 19: "Gremlins"; "Twilight Zone—The Movie." Beg. July 20: "Ghostbusters."

660. SHIRLEY—TWIN— 281-4466. #1—"The Last Starfighter." #2—Thru July 19: "The Natural."

662. SMITHTOWN—SMITHTOWN— 265-1551. "The Natural."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru July 19: "Cannonball Run II." Beg. July 20 (tent.): "Best Defense." #2—"Indiana Jones and the Temple of Doom." #3—"The Karate Kid."

664. STONY BROOK—LOEWS— 751-2300. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru July 19: "Splash." Beg. July 20: "Romancing the Stone." #2—"The Natural."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. #1—Thru July 19: "Entre Nous." Beg. July 20: "Best Defense." #2—"The Karate Kid."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Bachelor Party."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Thru July 19: "Gremlins." Beg. July 20: "Best Defense." #2—"The Muppets Take Manhattan."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Indiana Jones and the Temple of Doom."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #2—"The Muppets Take Manhattan." #3—"Ghostbusters."

705. GREENBURGH—CINEMA 100— 946-4680. #1—"The Karate Kid." #2—"The Muppets Take Manhattan."

707. HARRISON—SILVER SCREEN— 835-2961. Thru July 17: "Liquid Sky." July 18-20: "Heart Like a Wheel." July 21-24: "Wifemistress"; "Emmanuelle 2: Joys of a Woman."

708. HARTSDALE—CINEMA— 428-2200. #1—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #2—"Indiana Jones and the Temple of Doom." #3—Thru July 19: "Star Trek III: The Search for Spock." #4—"Ghostbusters."

709. LARCHMONT—PLAYHOUSE— 834-3001. Thru July 19: "The Pope of Greenwich Village."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru July 19: "Conan the Destroyer." Beg. July 20: "The Neverending Story." #2—"Gremlins." #3—"The Last Starfighter." #4—"The Karate Kid."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"The Karate Kid." #2—"Ghostbusters."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"The Muppets Take Manhattan." #2—"Ghostbusters."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Gremlins." #2—"Conan the Destroyer." #3—"Indiana Jones and the Temple of Doom." #4—"The Last Starfighter." #5—"Cannonball Run II."

715. NEW ROCHELLE—TOWN— 632-4000. "The Karate Kid."

716. OSSINING—ARCADIAN— 941-5200. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."

717. PEEKSKILL—BEACH— 737-6262. #1—"Conan the Destroyer." #2—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #3—"Ghostbusters." #4—"The Last Starfighter."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—Thru July 19: "Cannonball Run II." #4—"Bachelor Party."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru July 19: "The Natural."

721. PLEASANTVILLE—ROME— 769-0720. #1—Thru July 19: "The Pope of Greenwich Village." #2—"The Muppets Take Manhattan."

722. RYE—RYE RIDGE— 939-8177. #1—"Indiana Jones and the Temple of Doom." #2—Thru July 19: "Romancing the Stone." Beg. July 20: "Best Defense."

723. SCARSDALE—FINE ARTS— 723-6699. Thru July 19: "Sugar Cane Alley." Beg. July 20: "Best Defense."

724. SCARSDALE—PLAZA— 725-0078. Thru July 19: "The Natural." Beg. July 20: "Romancing the Stone."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Gremlins." #2—Thru July 19: "The Last Starfighter."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Bachelor Party."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—Thru July 19: "The Pope of Greenwich Village." #2—"Bachelor Party."

731. YONKERS—KENT— 237-3440. #1—Thru July 19: "Conan the Destroyer." Beg. July 20: "Electric Dreams." #2—Thru July 19: "Beat Street." Beg. July 20 (tent.): "The Karate Kid."

732. YONKERS—MOVIELAND— 793-0002. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—Thru July 19: "Conan the Destroyer." Beg. July 20: "Revenge of the Nerds." #4—Thru July 19: "Rhinestone." Beg. July 20: "Electric Dreams."

733. YONKERS—PARK HILL— 969-4477. #1—"The Muppets Take Manhattan." #2—"The Last Starfighter." #3—"The Karate Kid."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The Karate Kid." #2—"The Muppets Take Manhattan."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. "The Muppets Take Manhattan"; "Mr. Mom."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Gremlins"; "Twilight Zone—The Movie."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "The Last Starfighter."

745. NANUET—THE MOVIES— 623-0211. #1—"The Muppets Take Manhattan." #2—"Conan the Destroyer." #3—Thru July 19: "The Natural." Beg. July 20: "Electric Dreams." #4—"The Karate Kid." #5—"Ghostbusters."

746. NEW CITY—TOWN— 634-5100. #1—"Ghostbusters." #2—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Revenge of the Nerds." #2—"Gremlins."

748. NYACK—CINEMA EAST— 358-6631. "Romancing the Stone."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Thru July 19: "Ghostbusters"; "Stripes." Beg. July 20: "The Neverending Story."

751. PEARL RIVER—CENTRAL— 735-2530. Thru July 19: "Star Trek III: The Search for Spock."

752. PEARL RIVER—PEARL RIVER— 735-6500. "The Karate Kid."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Bachelor Party."

755. STONY POINT—9 W CINEMA— 942-0303. "Cannonball Run II."

756. SUFFERN—LAFAYETTE— 357-6030. "Indiana Jones and the Temple of Doom."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Muppets Take Manhattan."

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT—RKO MERRITT— 372-3013. #1—"Bachelor Party." #2—Thru July 19: "Indiana Jones and the Temple of Doom."

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Bachelor Party." #2—"The Last Starfighter."

774. DANBURY—CINE— 743-2200. #1—"Indiana Jones and the Temple of Doom." #2—"The Karate Kid." #3—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense."

775. DANBURY—CINEMA— 748-2923. #1—"The Muppets Take Manhattan." #2—"Ghostbusters."

777. DANBURY—PALACE— 748-7496. #1—"Gremlins." #2—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #3—Thru July 19: "Top Secret!" Beg. July 20: "Electric Dreams."

778. DARIEN—PLAYHOUSE— 655-0100. "Gremlins."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"The Karate Kid." #2—"The Muppets Take Manhattan."

780. FAIRFIELD—COUNTY— 334-1411. "The Last Starfighter."

781. GREENWICH—CINEMA— 869-6030. #1—"The Last Starfighter." #2—"Bachelor Party."

782. GREENWICH—PLAZA— 869-4030. #1—"The Karate Kid." #2—"Gremlins." #3—Thru July 19: "The Natural." Beg. July 20: "The Neverending Story."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Indiana Jones and the Temple of Doom."

784. NORWALK—CINEMA— 838-4504. #1—"The Last Starfighter." #2—"The Muppets Take Manhattan."

785. NORWALK—NORWALK— 866-3010. "Conan the Destroyer."

788. SOUTH NORWALK—SONO— 866-9202. Thru July 17: "This Is Spinal Tap." July 18-20: "The Return of Martin Guerre." July 21-24: "Android."

789. SPRINGDALE—STATE— 325-0250. Thru July 19: "Moscow on the Hudson." Beg. July 20: "The Natural."

790. STAMFORD—AVON— 324-9205. #1—"Conan the Destroyer." #2—Thru July 19: "Cannonball Run II." Beg. July 20: "Electric Dreams."

791. STAMFORD—CINEMA— 324-3100. #1—"Ghostbusters." #2—"Top Secret!" #3—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense."

792. STAMFORD—PARK PLACE— 323-1600. #1—"Gabriela." #2—"Les Compères."

793. STAMFORD—RIDGEWAY— 323-5000. #1—"Indiana Jones and the Temple of Doom." #2—"The Muppets Take Manhattan."

794. TRUMBULL—TRANS-LUX— 374-0462. #1—"Ghostbusters." #2—"Gremlins." #3—Thru July 19: "Top Secret!" Beg. July 20: "Electric Dreams."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Ghostbusters." #2—"Bachelor Party." #3—227-9619. "The Pope of Greenwich Village." #4—226-6666. "Gremlins."

796. WESTPORT—POST— 227-0500. "Indiana Jones and the Temple of Doom."

798. WILTON—CINEMA— 762-5678. "The Karate Kid."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Ghostbusters." #2—"Gremlins." #3—"The Last Starfighter."

801. HARRISON—WARNER— 482-8550. #1—"The Karate Kid." #2—Thru July 19: "Cannonball Run II." Beg. July 20: "Electric Dreams."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #2—"Gremlins."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Beat Street"; "Flashdance."

805. JERSEY CITY—STATE— 653-5200. #1—"The Last Starfighter." #2—"Conan the Destroyer." #3—"The Muppets Take Manhattan." #4—Thru July 19: "The Karate Kid." Beg. July 20: "Electric Dreams."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"The Last Starfighter." #2 & #4—"Ghostbusters." #3—"The Karate Kid."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—"Cannonball Run II." #4—"The Muppets Take Manhattan." #5—Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "Electric Dreams." #6—"Conan the Destroyer."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru July 19: "The Pope of Greenwich Village"; "Making the Grade." Beg. July 20: "Romancing the Stone"; "Two of a Kind."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Ghostbusters."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "The Neverending Story."

817. LIVINGSTON—COLONY— 992-0800. Thru July 19: "The Karate Kid." Beg. July 20: "The Neverending Story."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Ghostbusters."

819. MILLBURN—RKO— 376-0800. #1—"The Karate Kid." #2—"The Pope of Greenwich Village."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Conan the Destroyer." #2—"The Karate Kid." #3—Thru July 19: "Star Trek III: The Search for Spock." Beg. July 20: "Best Defense."

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822. MONTCLAIR–WELLMONT– 783-9500. #1–Thru July 19: "Splash." Beg. July 20: "Electric Dreams." #2–"Cannonball Run II." #3–"Beat Street."

823. NEWARK–DRIVE-IN– 344-2800. Blue–"Gremlins"; "National Lampoon's Vacation." Red–"Ghostbusters"; "Against All Odds." Green–"Indiana Jones and the Temple of Doom"; "Footloose."

825. NUTLEY–FRANKLIN– 667-1777. #1–"The Last Starfighter." #2–"The Muppets Take Manhattan." #3–"The Karate Kid."

827. UPPER MONTCLAIR–BELLEVUE– 744-1455. #1–"Ghostbusters." #2–"The Muppets Take Manhattan." #3–"Bachelor Party."

828. VERONA–VERONA– 239-0880. "The Last Starfighter."

830. WEST ORANGE–ESSEX GREEN– 731-7755. #1–"Indiana Jones and the Temple of Doom." #2–Thru July 19: "Romancing the Stone." Beg. July 20: "Revenge of the Nerds." #3–"Gremlins."

Union County

840. BERKELEY HEIGHTS–BERKELEY– 464-8888. Thru July 19: "The Natural."

841. CRANFORD–RKO– 276-9120. #1–"The Karate Kid." #2–"Star Trek III: The Search for Spock."

842. ELIZABETH–ELMORA– 352-3483. "The Karate Kid."

846. LINDEN–TWIN– 925-9787. #1–"The Last Starfighter." #2–Thru July 19 (tent.): "Conan the Destroyer." Beg. July 20 (tent.): "Electric Dreams."

848. ROSELLE PARK–PARK– 245-0358. Thru July 19: "The Natural." Beg. July 20: "Romancing the Stone."

849. SUMMIT–STRAND– 273-3900. "The Muppets Take Manhattan."

851. UNION–FIVE POINTS– 964-3466. "Gremlins."

852. UNION–LOST PICTURE SHOW– 964-4497. Thru July 19 (tent.): "Gabriela." Beg. July 20: "Best Defense."

854. UNION–RKO– 686-4373. #1–"Ghostbusters." #2–"Indiana Jones and the Temple of Doom."

857. WESTFIELD–RIALTO– 232-1288. #1–"The Last Starfighter." #2–"The Muppets Take Manhattan." #3–Thru July 19: "Conan the Destroyer." Beg. July 20: "Electric Dreams."

858. WESTFIELD–TWIN– 654-4720. #1–Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story." #2–"The Natural."

Bergen County

860. BERGENFIELD–BERGENFIELD– 385-1600. "The Last Starfighter."

861. CLOSTER–CLOSTER– 768-8800. "The Muppets Take Manhattan."

862. EDGEWATER–LOEWS SHOWBOAT– 941-3660. #1–"Indiana Jones and the Temple of Doom." #2–"Conan the Destroyer." #3–"The Muppets Take Manhattan." #4–"The Last Starfighter."

863. EMERSON–TOWN– 261-1000. "Ghostbusters."

864. FAIR LAWN–HYWAY– 796-1717. #1–"The Last Starfighter." #2–"Conan the Destroyer."

866. FAIRVIEW–TWIN– 941-2424. #1–"Cannonball Run II." #2–"The Karate Kid."

867. FORT LEE–LINWOOD– 944-6900. #1–"Gremlins." #2–Thru July 19: "The Pope of Greenwich Village." Beg. July 20: "The Neverending Story."

868. FORT LEE–SHARON– 224-0202. "Ghostbusters."

873. OAKLAND–TWIN– 337-4478. #1–"Gremlins." #2–"Ghostbusters."

874. PALISADES PARK–PARK LANE– 944-1086. #1–Thru July 19: "Splash." #2–Thru July 19: "The Natural."

875. PARAMUS–BERGEN MALL– 845-4449. "The Last Starfighter."

876. PARAMUS–CINEMA 35– 845-5070. "Conan the Destroyer."

877. PARAMUS–DRIVE-IN– 368-1440. Program unavailable.

878. PARAMUS–RKO ROUTE 4– 487-7909. #1 & #2–"Ghostbusters." #3–"Romancing the Stone." #4–"Bachelor Party." #5–"The Muppets Take Manhattan." #6–"Star Trek III: The Search for Spock." #7–"Top Secret!" #8–Thru July 19: "Indiana Jones and the Temple of Doom." Beg. July 20: "Revenge of the Nerds." #9–"The Pope of Greenwich Village." #10–"Indiana Jones and the Temple of Doom."

879. PARAMUS–RKO ROUTE 17– 843-3830. #1–"The Karate Kid." #2–Thru July 19: "Conan the Destroyer." Beg. July 20: "The Neverending Story." #3–"Gremlins."

880. RAMSEY–CINEMA– 825-2090. "The Muppets Take Manhattan."

881. RAMSEY–INTERSTATE– 327-0153. Program unavailable.

882. RIDGEFIELD PARK–RIALTO– 641-2115. Thru July 19: "The Karate Kid." Beg. July 20: "Romancing the Stone."

883. RIDGEWOOD–RKO WARNER– 444-1234. #1–"Indiana Jones and the Temple of Doom." #2–"Ghostbusters." #3–"The Karate Kid." #4–"Star Trek III: The Search for Spock."

885. RUTHERFORD–WILLIAMS CENTER– 933-3700. #1–Thru July 19: "The Natural." #2–"The Last Starfighter."

886. TEANECK–MOVIE CITY– 836-3334. #1–Thru July 19: "The Natural." #2–Thru July 19: "Splash." #3–"Kuni Lemel in Tel Aviv."

887. TENAFLY–BERGEN– 567-0004. "The Karate Kid."

888. WASHINGTON TOWNSHIP–CINEMA– 666-2221. Thru July 19: "Cannonball Run II." Beg. July 20: "The Neverending Story."

889. WESTWOOD–PASCACK– 664-3200. "Gremlins."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AFTER THE REHEARSAL–(1hr. 12m., '84) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would *like* to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. "I only want to help the actors express themselves," Bergman appears to be saying, "but these crazy, demanding women draw me into their lives and then I make a fool of myself." Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. **86**

ANOTHER COUNTRY–(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well-written, deftly played. Rupert Everett, as Guy, has the requisite glamour—large, mobile hands, sneering upper lip, languorous, petulant manners that are nevertheless charming and likable. Shot at Oxford and various country houses of great beauty. Dir. Marek Kanievska. R. **62**

ANOTHER TIME, ANOTHER PLACE–(1hr. 41m., '84) During World War II, a young married woman in an isolated Scottish farming community falls passionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. Michael Radford. R. **86**

BACHELOR PARTY–(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. **23, 30, 54, 78, 100, 208, 234, 308, 407, 413, 519, 561, 566, 602, 668, 719, 728, 730, 754, 772, 773, 781, 795, 827, 878**

BEAT STREET–(1hr. 42m., '84) A musical about the despairs, dreams and triumphs of the young people involved in the world of break dancing, rap music and graffiti art. With Rae Dawn Chong, Guy Davis, Leon W. Grant, Jon Chardiet, the N.Y.C. Breakers, the Rock Steady Breakers, and The Magnificent Force. Dir. Stan Lathan. PG. **32, 406, 411, 443, 530, 532, 567, 731, 804, 822**

BEST DEFENSE–(1hr. 34m., '84) A screwball comedy about a weapons system invented by an engineer and tested by a U.S. Army lieutenant. With Dudley Moore, Eddie Murphy, Kate Capshaw, Helen Shaver. Dir. Willard Huyck. R. **24, 33, 80, 210, 212, 304, 407, 413, 426, 541, 573, 618, 651, 663, 667, 700, 722, 723, 746, 774, 791, 821, 852**

BEYOND GOOD AND EVIL–(1hr. 46m., '84) In Italian, Eng. subtitles. A subjective portrait of the lives of three historical figures: Friedrich Nietzsche, Lou Andreas Salomé and Paul Rée. With Erland Josephson, Dominique Sanda, Robert Powell, Virna Lisi. Dir. Liliana Cavani. **5, 47**

CANNONBALL RUN II–(1hr. 48m., '84) Burt Reynolds and Dom De Luise return for another madcap race of exotic vehicles across the United States. With Dean Martin, Sammy Davis Jr., Jamie Farr, Marilu Henner, Telly Savalas, Shirley MacLaine. PG. **32, 118, 201, 212, 234, 403, 407, 411, 418, 422, 426, 500, 512, 517, 526, 533, 541, 554, 567, 603, 616, 629, 634, 635, 650, 655, 658, 663, 702, 708, 714, 719, 755, 777, 790, 801, 803, 807, 822, 858, 866, 888**

CAREFUL HE MIGHT HEAR YOU–(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. **56**

CLASS ENEMY–(2hrs. 5m., '84) In German, Eng. subtitles. Six violent, working-class teenage boys take over their high school classroom. Based on a play by Nigel Williams; with music by the Sex Pistols. Dir. Peter Stein. **3**

CONAN THE DESTROYER–(1hr. 41m., '84) Reviewed in this issue. PG. **22, 41, 70, 93, 118, 201, 206, 210, 234, 237, 307, 407, 413, 420, 422, 427, 439, 512, 518, 528, 533, 567, 571, 601, 616, 628, 632, 649, 655, 710, 714, 717, 731, 732, 745, 785, 790, 805, 807, 821, 846, 857, 862, 864, 876, 879**

ELECTRIC DREAMS–(1hr. 36m., '84) A young architect, having used songs written by his personal computer to capture the heart of a beautiful concert cellist, discovers that the computer has fallen in love with her as well. With Lenny Von Dohlen, Virginia Madsen, Maxwell Caulfield. Dir. Steve Barron. PG.

16, 36, 48, 97, 105, 118, 201, 213, 403, 407, 414, 420, 426, 500, 518, 526, 554, 567, 570, 603, 616, 621, 626, 650, 658, 717, 731, 732, 745, 777, 790, 794, 801, 805, 807, 822, 846, 857

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88, 657, 667

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 86

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 55

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. Sonia Braga, an authentic sex star (what else can you call her?), has the most beautiful, satiny light-brown skin, the most amazingly supple waist, and the most perfect everything else you've ever seen. As an actress, she is . . . enthusiastic. In this second Bruno Barreto adaptation of a Jorge Amado novel (*Dona Flor and Her Two Husbands* was the first), Braga is a country girl who moves in, first as cook, then as mistress, then as wife, with an amiable Turkish-Italian émigré (Marcello Mastroianni) in a Brazilian port town in the twenties. Here and there, the preoccupations of a serious novel, looking like the ruins of a sturdy old building after a bombing raid, appear in *Gabriela*, but the thematic development is highly disorganized, the narrative intermittent. Every time the movie unravels, Braga rips off her dress (or has it ripped off) and jumps onto Mastroianni as if he were some sort of perpendicular hobbyhorse. Teasingly sensual music by Antonio Carlos Jobim. R. 16, 61, 97, 536, 792, 852

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, it was shot all over New York and on massive sets in Burbank, yet it's loose and silly, with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W.C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Most of the recent horror classics are given a good razzing, including Saint Spielberg's *Poltergeist*, but *Ghostbusters* doesn't live off parody. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 6, 24, 33, 72, 92, 105, 109, 114, 118, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 608, 617, 622, 625, 632, 635, 640, 649, 659, 664, 702, 708, 711, 713, 717, 745, 746, 750, 775, 791, 794, 795, 800, 804, 806, 810, 818, 823, 827, 854, 863, 868, 873, 878, 883

GODS MUST BE CRAZY, THE—(1hr. 49m., '84) In the Kalahari Desert of Botswana in southern Africa, the lives of a nomadic tribe of Bushmen are changed by a soda bottle, dropped by a pilot from a plane flying above, but believed by the tribespeople to be a gift from the gods. With Marius Weyers, Sandra Prinsloo, N!xau. Dir. Jamie Uys. PG. 51, 73

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters—sort of flying dragon-lobsters, with the charm of vampire bats. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness that it shares with *Alien* and other gentle examples of the art of film. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 21, 37, 58, 83, 93, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 614, 616, 625, 630, 633, 640, 642, 651, 653, 659, 700, 710, 714, 716, 719, 727, 732, 742, 747, 777, 778, 782, 794, 795, 800, 803, 807, 811, 823, 830, 851, 867, 873, 879, 889

IMPROPER CONDUCT—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Reviewed in this issue. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virually nonstop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG 24, 31, 80, 104, 111, 118, 205, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 573, 603, 616, 628, 648, 656, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 772, 774, 783, 793, 796, 804, 807, 811, 823, 830, 854, 862, 878, 883

KARATE KID, THE—(2hrs. 6m., '84) Reviewed in this issue. PG. 45, 60, 100, 104, 109, 114, 118, 202, 203, 210, 212, 235, 236, 300, 305, 403, 410, 420, 422, 427, 447, 448, 500, 529, 531, 541, 545, 552, 559, 567, 616, 629, 632, 635, 637, 640, 643, 658, 663, 667, 705, 710, 711, 715, 731, 733, 735, 745, 752, 774, 779, 782, 798, 801, 805, 806, 817, 819, 821, 825, 841, 842, 866, 879, 882, 883, 887

KUNI LEMEL IN TEL AVIV—(1hr. 30m., '84) In this "Hasidic musical comedy," two grandsons of a wealthy old Brooklyn Jew, one assimilated and one traditional, rush to Israel to be the first to marry a Jewish girl and collect a $5 million inheritance. With Mike Burstyn, Mandy Rice Davies. Dir. Yoel Silberg. PG. 886

LAST NIGHT AT THE ALAMO—(1hr. 20m., '84) A group of rowdy, beer-chugging Texans try to stop their favorite bar, known as The Alamo, from being torn down. With Sonny Carl Davis, Louis Terryman, Steven Mattila. Dir. Eagle Pennell. 14

LAST SEA, THE—(1hr. 30m., '79) In Hebrew, Eng. subtitles. A documentary about the perilous journey made by thousands of Holocaust survivors to Palestine, 1945-48. Dir. Haim Gouri, Jacquot Ehrlich, David Bergman. 2

LAST STARFIGHTER, THE—(1hr. 40m., '84) A teenage boy from Earth is drafted along with members of alien races from throughout the galaxy to fight in a war to save the universe. With Robert Preston, Lance Guest, Catherine Mary Stewart, Dan O'Herlihy. PG. 4, 41, 70, 82, 92, 97, 98, 100, 103, 109, 118, 201, 203, 210, 212, 213, 228, 306, 401, 407, 410, 413, 418, 422, 428, 447, 512, 518, 533, 536, 541, 562, 567, 573, 603, 613, 614, 616, 618, 625, 642, 648, 653, 660, 710, 714, 717, 727, 733, 744, 773, 780, 781, 784, 800, 805, 806, 825, 828, 846, 857, 860, 862, 864, 875, 885

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. 16, 534, 536, 657. 792

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. 20, 30, 58, 83, 92, 98, 103, 109, 113, 118, 202, 206, 210, 211, 225, 300, 401, 403, 412, 420, 423, 424, 428, 501, 523, 531, 533, 541, 561, 566, 608, 616, 621, 625, 627, 632, 643, 648, 656, 700, 702, 705, 713, 721, 733, 735, 740, 745, 758, 775, 779, 784, 793, 805, 807, 825, 827, 849, 857, 861, 862, 878, 880

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes, but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. 14, 48, 50, 76, 416, 451, 511, 523, 530, 535, 542, 545, 550, 574, 609, 612, 616, 626, 639, 645, 650, 660, 662, 666, 720, 724, 745, 782, 789, 840, 848, 858, 874, 885, 886

NEVERENDING STORY, THE—(1hr. 34m., '84) A fantasy, based on the internationally best-selling novel by Michael Ende, about a ten-year-old boy who is drawn through his reading into a mythical world with magical beings that only he can save from destruction. With Barret Oliver, Noah Hathaway, Tami Stronach, Moses Gunn, Patricia Hayes. Dir. Wolfgang Petersen. PG. 22, 37, 71, 93, 201, 206, 300, 403, 407, 411, 420, 427, 439, 512, 517, 526, 541, 554, 558, 573, 608, 629, 635, 642, 658, 702, 708, 710, 750, 777, 782, 803, 813, 817, 858, 867, 879, 888

ONCE UPON A TIME IN AMERICA—(2hrs. 24m., '84) Sergio Leone's epic chronicle of Jewish gangsters in America has suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company). Judging from what's left, one cannot be sure that the movie worked at any length: The screenplay, concocted by Leone and five other Italian writers (with uncredited work by Norman Mailer and Nicholas Pileggi) is often ludicrous; the Jewish atmosphere is so thin and perfunctory that the gangsters might as well have been Sicilian Catholics; the central plot-mechanisms are murky and unconvincing. But still, this odd, botched movie is worth seeing. Leone, who made the spaghetti Westerns years ago, has emphasized the white-hot connections between sex and violence in a more explicit way than earlier directors of gangster films have; some of this picture pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. R. **36, 97, 438, 443, 548**

ONE DEADLY SUMMER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. **60**

POPE OF GREENWICH VILLAGE, THE—(2hrs. 10m., '84) Is it a rip-off of Martin Scorsese's *Mean Streets* or an *hommage* to it? Certainly the plot elements are very close: A Little Italy punk (named Charlie in both cases), who has grown up in the ambience of the Mafia but wants to own a restaurant, gets pulled into crime by a reckless boyhood friend. In *Mean Streets,* the principals were played by Harvey Keitel and Robert De Niro, a brilliant pair. This time, the roles are taken by Mickey Rourke, who has a soft voice and an ambiguous smile, and Eric Roberts, who bounces up and down, flips his hands like a blackjack dealer, and opens his mouth wider than Martha Raye eating a Jeep. Roberts, who seems like an overwrought junkie from Washington Square Park, is so unpleasant that he almost destroys the emotional basis of the movie: Why would Rourke risk his life for this fool? Director Stuart Rosenberg works prosaically, with no more style than a TV director, but he's generous with New York atmosphere and New York actors. Kenneth McMillan, Geraldine Page, Burt Young, and Tony Musante, all have good bits. Except for Roberts, it's not a bad movie. Written by Vincent Patrick, from his own 1979 novel. R. **14, 71, 85, 92, 118, 201, 206, 210, 213, 225, 306, 403, 407, 414, 426, 450, 526, 530, 547, 554, 570, 616, 709, 717, 721, 730, 747, 795, 807, 809, 813, 819, 867, 878**

★**PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser,* this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore.* R. **90**

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. **7**

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. **23, 30, 32, 54, 78, 206, 225, 307, 407, 411, 418, 541, 566, 604, 617, 632, 732, 747, 830, 878**

RHINESTONE—(1hr. 51m., '84) Excruciating, witless, pathetic. Sylvester Stallone as a loutish New York cabbie; Dolly Parton as a country singer who tries to teach Stallone country music. Down South with Dolly, Stallone is supposed to look out of it, but this actor is so coarse-grained, so brashly confident of audience approval that he comes off as an unredeemed jerk rather than a hero in hiding. As always, Dolly Parton is chipper and likable, but she needs to appear with a modern Cary Grant and not with bums. PG. **32, 60, 528, 732**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **32, 76, 99, 105, 114, 211, 414, 416, 436, 530, 532, 535, 536, 542, 545, 548, 554, 566, 604, 609, 617, 621, 639, 641, 644, 666, 722, 724, 748, 809, 830, 848, 878, 882**

SKYLINE—(1hr. 23m., '84) In Spanish, Eng. subtitles. A successful Spanish photographer comes to Manhattan and makes many fumbling, comical attempts to be assimilated into the sophisticated TriBeCa art scene. With Antonio Resines, Beatriz Perez-Porro, Jaime Nos, Roy Hoffman. Dir. Fernando Colomo. **90**

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **42, 99, 416, 511, 547, 554, 630, 641, 644, 646, 658, 666, 822, 874, 886**

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. **24, 33, 38, 80, 118, 205, 304, 407, 408, 410, 413, 422, 531, 537, 541, 551, 557, 567, 606, 616, 651, 664, 708, 746, 751, 774, 791, 821, 841, 878, 883**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **16, 723**

TOP SECRET!—(1hr. 30m., '84) A spoof of WW II, espionage, and Elvis Presley movies, among other things. With Val Kilmer, Lucy Gutteridge, Omar Sharif, Peter Cushing. Dir. Jim Abrahams, David Zucker and Jerry Zucker. PG. **35, 38, 74, 531, 567, 625, 777, 791, 794, 878**

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside,* and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. We feel shut out by this spectacle, in much the same way that people who love an alcoholic must feel shut out. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. **62**

Revivals

CRUEL STORY OF YOUTH—(1hr. 36m., '60) In Japanese, Eng. subtitles. The second film by director Nagisa Oshima (known in the U.S. for his films *In the Realm of the Senses* and *Merry Christmas, Mr. Lawrence,*) the story of a nihilistic young woman, her criminal boyfriend, and the perversion of traditional values in post-World War II Japan. With Yusuke Kawazu, Miyuki Kuwano. **2**

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. **10**

HIDDEN FORTRESS, THE—(2hrs. 19m., '58) In Japanese, Eng. subtitles. In an attempt to restore power to her defeated clan, a princess of 16th-century Japan and her warrior general trick two mercenary farmers into helping them smuggle imperial gold. With Toshiro Mifune, Misa Uehara. Dir. Akira Kurosawa. **2**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. **96**

LETTER FROM AN UNKNOWN WOMAN—(1hr. 35m., '48) A lavishly produced, sentimental tale of unrequited love in old Vienna, based on the novel by Stefan Zweig, breathlessly acted by Louis Jourdan and Joan Fontaine. Dir. Max Ophuls. **96**

MIRACLE OF MORGAN'S CREEK, THE—(1hr. 41m., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **47**

ORPHEUS—(1hr. 34m., '50) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casares. **95**

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. **89**

RED RIVER—(2hrs. 5m., '48) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. **39**

ULYSSES—(2hrs. 12m., '67) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film, complete with the frank language of the original. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife Molly (Barbara Jefford) take wing. With Maurice Roeves and T.P. McKenna. **95**

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—Fine performance by George Hearn; Jamie Ross is the new co-star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Langella in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Ron Holgate, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/5; $17-$22. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Stockard Channing star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kimi Parks, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniele's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Sam Freed and Raymond Baker. Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Show's vacation thru 7/21. Re-opens 7/23. Mon.-Sat. at 8, Wed. & Sat. at 2; thru 9/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

CARLA'S SONG—Adapted by Michelle Morris from her current best-seller, *If I Should Die Before I Wake,* play tells the story of a victim of incest; directed by John Glines. In the cast: Kym LeMon, David Kerin, David Hayward, and Jeanne Schlegel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50. **Perry St. Theater,** 31 Perry St. (869-3981).

COME BACK, LITTLE SHEBA—A revival of the William Inge play, directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Mia Dillon, with William Andrews, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE EMPEROR JONES—A new look at O'Neill's classic play, with Cleavon Little in the role of Brutus Jones, a hunted and superstitious man; director/choreographer is Donald McKayle, and Haitian dance ritual sequences are by the Alvin Ailey Repertory Ensemble, with score by Coleridge Taylor-Perkinson. 7/18-22 and 25-29 at 9; $15. **Summerfare, Center for the Arts,** Purchase, N.Y. (call 914-253-5900 for travel information).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $20, $22. **Samuel Beckett Theater,** 410 W. 42nd (594-2826).

EVEN IN LAUGHTER—Lee and Marilyn Nestor's play concerns a family reunion focusing on the imminent death of its famous patriarch; directed by J. Barry Lewis. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$22. **INTAR,** 420 W. 42nd (279-4200).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

THEATER

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Jerry Stiller, Christopher Walken, and Sigourney Weaver. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15-$30. **Promenade Theater,** 76th & Bdway (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Barbara Barrie, Peg Murray, Steven Gilborn, Jerry Lanning, Tom Robbins, Cristine Rose, and Allen Rosenberg. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LITTLE NOTHINGS—Jeffrey Waid's play about a twisted relationship; directed by Clifford Alpaugh. 7/19-21, 26-28 at 8; 7/22 & 29 at 3; $6. Shakespeare Studio Theater, 250 Third Ave. (223-1068).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE NEST OF THE WOOD GROUSE—Soviet playwright Victor Rozov's drama, set in Moscow, of a diplomat and his family in crisis (play's title derives from the wood grouse's deafness during its mating ritual). The stars are Eli Wallach, Anne Jackson, Mary Beth Hurt, and Phoebe Cates. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 7/22. **Public/Newman,** 425 Lafayette St. (598-7150).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust". With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

ROMEO AND JULIET—Kate Burton and Mark Metcalf star in Shakespeare's tragedy, in a Pelican Theatre Company production, directed by Kath Fehl and Jeff Glickman. Tues.-Sun. at 8; Free (limited engagement). **Boat Basin Theater,** 79th St. and the Hudson River. For information (921-9114).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

TRUE WEST—Erik Estrada and Peder Melhuse in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Fri. at 8, Sat. at 7 & 10, Wed. at 2; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WHO SHOT WHICH .38?—A spoof of 1940's detective films by Frank Shiras; directed by David Goldyn. Wed.-Sat. at 8; $8. Village Performers Theater, 98 Third Ave. (505-6601).

Theater Companies

ACTORS COLLECTIVE—Jackie Kanner's *Labyrinth,* which looks into the lives and relationships, the strengths and vulnerabilities of five characters. Thurs.-Sun. at 8; $6; thru 7/22. **Courtyard Playhouse,** 39 Grove St. (807-4990).

ARTISTS UNLIMITED—David Mauriello's *But Mostly Because It's Raining,* directed by Jordan Deitcher; Wed.-Sat. at 8, Sun. at 3. Arch Brown's *Brut Farce,* directed by Francine Trevens; Wed.-Sat. at 10, Sun. at 8. Roger Rochowiak's *Ernie and Arnie,* directed by Arnold Willens; Wed.-Sat. at 8, Sun. at 3. Tom Keegan & Davidson Lloyd's *Keegan and Lloyd, Again!,* directed by James Farnsworth; Fri. & Sat. at 11, Sun.-Tues. at 8. **Actor's Outlet,** 120 W. 28th (255-7293).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—A revival of Lanford Wilson's fascinating *Balm in Gilead,* presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Wilson is the rare breed of dramatist who sees *all* his characters from the inside, and here shows a true understanding of minutely diverse lives. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7:30, $22.50-$25. **Theater,** 99 7th Ave. So. (924-7100).

FAMILY REPERTORY—*Throw Down II,* a series of vignettes about the lives and struggles of famous boxers. Thurs.-Sat. at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREE SHAKESPEARE IN CENTRAL PARK—Joseph Papp presents Shakespeare's *Henry V,* with Kevin Kline in the title role and Mary Elizabeth Mastrantonio as his betrothed; directed by Wilford Leach. Also in the cast are George Martin, Robert Macnaughton, Anthony Heald, Jeffrey Jones, George Guidall, Vivienne Argent, Richard Backus, and Dan Hedaya. Thru 7/22 at 8; nightly except 7/16. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get there early! **Delacorte Theater,** Central Park. Enter park at E. 79th & 5th, or at W. 81st.

GREEK NATIONAL THEATRE COMPANY—Sophocles' *Oedipus Rex,* translated from ancient to modern Greek by director Minos Volanakis, starring Nikos Kourkoulos in the title role. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $27-$35; 7/17-22. **Vivian Beaumont Theater,** Lincoln Center, 65th St. (874-6770).

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15. **Theater,** 344 E. 14th St. (279-4200).

MANHATTAN THEATRE CLUB—Downstage: Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Mon.-Sat. at 8; Wed. & Sat. at 2:30; $20-$24. **MTC,** 321 E. 73rd (472-0600).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre. Habana Sings!* Cuban music; in Spanish in repertory; $8-$10; thru 7/29. Phone theater for dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'-Hara, about two street punks caught up in their own terrorizing; *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 50 W. 13th St. (675-6677).

24TH STREET THEATER COMPANY—*The Good Doctor*—Neil Simon's adaptation of Chekhov. 7/19-22, 26-28, 8/2-4 at 8; 7/29 & 8/5 at 2; $6. Studio, 147 W. 24th (807-8464).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 9/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BAT—Mary Roberts Rinehart's thriller, directed by James Wilson. Wed.-Sat. at 8, Sun. at 3; thru 7/22. **New Vic,** 219 Second Ave. (852-4096).

CHILD'S PLAY—Revival of Robert Marasco's 1971 eerie drama set in a Catholic boys' school where the students have formed a strange fraternity; directed by Philip Giberson. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 7/29. **Apple Corps Theater,** 336 W. 20th (929-2955).

DEATHTRAP—A revival of Ira Levin's comedy-thriller. 7/25-28, at 8. Preview (7/25), $2.50; 7/26-28, $5. **Queens College Theater,** L.I.E. and Kissena Blvd., Flushing, Queens (793-8080).

DOUBLE BILL—Murray Schisgal's *The Tiger,* about a misfit mailman, and Edward Albee's *The Zoo Story,* which tells the story of Jerry and his trip to the zoo. Thurs.-Sat. at 9, Sun. at 8; $6-$9; thru 7/29. **Second Stage,** 296 Rt. 109, East Farmingdale (516-293-0674).

DOUBLE BILL—Sam Shepard's two early one-act plays, *Action* and *Killer's Head.* The first deals with four odd haunting characters, the second with a young man condemned to die in the electric chair. The first is directed by Frank Licato, the second by Robert Clem. Thurs.-Sat. at 8; $6; thru 7/21. **The Real Stage,** 320 W. 46th, 3rd floor (849-8148).

DOUBLE BILL—Frederick J. Stroppel's *A Loan at Last* and Getz's *Taking It Personally;* directed by Charles Pekunka. Wed.-Sat. at 8; Sun. at 3; $4; thru 7/29. Bouwerie Lane Theater, 330 Bowery (499-6430).

FOUR ONE-ACT PLAYS—Jim Gorman's *The Late Mrs. Whatshername* and *Twisted String,* Andrew Clarke's *Nobody's Hero* and Dan Foster's *Oh Nurse.* Thurs.-Sat. at 7:30; Sun. at 3. Free; thru 7/27. Cottage Theatre, West Drive & 81st, in Central Park.

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schecter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; thru 8/1. **Studio,** 133 Second Ave. (777-7005).

THE HOLLOW—Agatha Christie's mystery thriller laces suspense with comedy. It is set at an English house-party where murder turns up as an uninvited guest. Thurs.-Sat. at 8, Sun. at 3; $8; thru 7/22. **Alvina Krause Theater,** 306 W. 38th (564-3293).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15. **Actors Repertory,** 303 E. 44th (687-6430).

LAUTREC—Brent Colins's view of the life of Toulouse-Lautrec recreates the positive aspects of the man and his life; directed by Jon-Christopher Bua. Wed.-Sat. at 8, Sun. at 3; $8. **Riverwest Theater,** 155 Bank St. (243-0259).

LOVE WITH A TWIST—Musical revue conceived and directed by Kevin Bain with music by Jim Merillat. Thurs.-Sat. at 9; $6; 7/19-28. **Divine Theater,** 50 E. 7th (477-0666).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MEASURE FOR MEASURE—Shakespeare's dark comedy done in a Jacobean Inn-Yard style; directed by Walter Scholz. Wed.-Sat. at 8; $5; thru 8/4. **Outdoor Courtyard Theater,** 314 W. 54th (288-4007).

THE QUIET ROOM—*Or What Happens to Reality When a Schizoid Ballerina Gets Locked in a Room With a Duck.* Michelle Giannini's title refers to a special isolation room in mental hospitals, used for patients in a violent condition. Fri. & Sat. at 8 & 10, Sun. at 3 & 7:30; 7/20-8/12. **Gene Frankel Theater,** 36 W. 62nd (581-2775).

SACRAMENTS—Jo Ann Tedesco's play examines an Italian-American family whose central character is a Catholic priest; directed by Sherwood Arthur. Tues.-Sat. at 8, Sun. at 2; $8; thru 7/15. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

WALTZ OF THE STORK BOOGIE—A revised version of Melvin Van Peebles's musical starring Harold Nicholas and the Brewery Puppets; directed by the author. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8. **New Federal Theater,** 466 Grand St. (598-0400).

THE WINTER'S TALE—A Shakespearean classic produced by the Watery Star Theatre in a two-hour, intermissionless show, with a 25-actor company, staged outdoors. Thurs.-Sun. at 6:30; thru 8/5; Free. **Rotunda,** facing the Hudson River at W. 79th St. Basin (204-1474).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PHIL ADAMS—Large-scale paintings with symbols, some taken from American Indian tribal imagery, 7/17-31. D'Este, 51 E. 63rd (752-8948).

JAMES GILLRAY—Forty hand-colored etchings by an English caricaturist (1757-1815), thru 8/31. McCarron, 1014 Madison (772-1181).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

CHESTER KASNOWSKI/GARY WRIGHT—Works on paper/Fantasy maps. Thru 7/28. Urdang, 23 E. 74th (288-7004).

CONCETTA MASON—Reconstructed glass vessels, thru 7/28. Heller, 965 Madison (988-7116).

57th Street Area

LEONARD BASKIN—Thirty-five monotypes marking the publication of the catalogue raisonné of the artist's prints, thru 7/30. Kennedy, 40 W. 57th (541-9600).

DEBORAH CHAPIN/WEST FRASER—"Clear Air and Snug Harbors"—paintings and watercolors of boating and harbor scenes by both. Thru 8/10. Grand Central, 24 W. 57th (867-3344).

FRANCESCO CLEMENTE/BRYAN HUNT/DAVID SALLE—Paintings by Clemente and Salle, sculpture by Hunt. Thru 7/27. BlumHelman, 20 W. 57th (245-2888).

ROGER DENNIS—Paintings of Connecticut landscapes, thru 8/3. Shippee, 41 E. 57th (319-2044).

PETER NADIN/CHRISTOPHER LUCAS — Site-specific serial drawings/Time-reflective drawings that evoke a psychological space.Thru 7/27. Tilton, 24 W. 57th (247-7480).

DIEGO RIVERA—More than 70 paintings from this artist's Cubist period, painted in Europe between 1913-1917; thru 7/28. IBM Gallery of Science and Art, Madison at 56th (407-6100).

East Village

JULIE WACHTEL—Large-scale paintings with images taken from greeting cards, thru 7/29. Nature Morte, 204 E. 10th (420-9544).

SoHo and Tribeca

PAOLO BUGGIANI—Paintings, photographs, and a mural-in-progress by this Italian artist, 7/19-8/10. Sander, 51 Greene (219-2200).

YALE EPSTEIN/CYNTHIA HAWKINS/PABLO ROMERO—Abstract colorfields in pastel on paper/Shaped paintings on wood/Paintings that depict the artist's personal view of "the human condition." Thru 7/27. Szoke, 164 Mercer (219-3510).

SIMONE GAD—Assemblages, wall reliefs, and environments based on the pop culture of the fifties and early sixties, 7/18-8/17. Knowlton, 153 Mercer (431-8808).

ROBYN JOHNSON-ROSS/MICHAEL CLARK—Expressionistic paintings of primeval fires/Paintings with architectural themes and popular icons as motifs. Thru 7/24. Sander, 51 Greene (219-2200).

RAPHAELA PIVETTA—"Linea Rossa III"—a linear wall sculpture made of industrial materials, thru 7/31. Windows on White, 55 White (265-7473).

BRUCE WALL—Expressionistic paintings on foam and canvas, thru 7/21. Soho Center for Visual Artists, 110 Prince (226-1995).

Other

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

PATON MILLER—New paintings, thru 7/27. Tower, 3 S. Main St., Southampton (516-283-3951).

TERRY NIEDZIALEK—An installation of "Environ-Cemental Sculptures & Heads," thru 7/28. Fashion-Moda, 2803 Third Ave., Bronx (585-0135).

MERLE TEMKIN—"Backfire"—a mirror passage, thru 8/17. C.U.N.Y., Graduate Center Mall, 33 W. 42nd (790-4365).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Selections from the gallery's collection of American masters and contemporary artists, including Avery, Bayalis, Benton, Chicago, O'Keefe, others; thru 8/3.

CDS—13 E. 75th (772-9555). Works by Borges, Klement, Marsen, Sterne, Yunkers, others; thru 8/3.

CECIL—16 E. 72nd (517-3605). Inaugural exhibition of gallery artists, including Augenblick, Seaver, Seplowin, Sherk, Wiley; thru 7/31.

CHILDS—956 Madison (772-6606). Paintings of ships and coastal views by Bricher, Heade, Richards, others; thru 8/4.

COE KERR—49 E. 82nd (628-1340). "Bathers"—an invitational show exploring the theme of bathers in contemporary painting, with works by Judd, Messer, Nickson, Rifka, Wesselmann, others; thru 7/28.

FACADE—1044 Madison (744-4997). Works by gallery artists, 7/17-9/15.

FORUM—1018 Madison (772-7666). Figurative drawings by 20th-century American artists, including Dine, Gillespie, Hopper, Jacquette, Marsh, Soyer, others; thru 8/31.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

FOXWORTH—33 E. 65th (772-3460). Works on paper by Bellmer, Leger, Masson, Matta, Picasso, others; thru 8/15.

GRAHAM—1014 Madison (535-5767). "Women: A Changing Picture"—paintings by Anshutz, Hunt, Sully, others; thru 8/31.

HOFFELD—1020 Madison (734-5505). 20th-century European and American painting, drawing, and sculpture, thru 8/3.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

MATHES—851 Madison (249-3600). "Fauna, Flora, Etc."—works by Ellis, Garbe, Mazur, Morton, Steir, Winters; thru 7/25.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson. Thru 9/30.

SOLOMON & CO.—959 Madison (737-8200). Major American and European paintings, drawings, sculpture; thru 7/31.

SPANIERMAN—50 E. 78th (879-7085). New York cityscapes from the late 19th and early 20th-century, thru 8/10.

TAGHINIA-MILANI—1080 Madison (570-6173). Works by gallery and invited artists, including Ahari, Barrette, di Monza, Makos, Torreano, others; thru 7/28.

URDANG—23 E. 74th (288-7004). Works on paper by Kasnowski, Wright; color photographs by Giladi; thru 7/28.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Works by Gilmour, Horwitt, Sisto, Tada, others; thru 7/31.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

AMAZONI—725 Fifth (759-7713). "The Woman in Latin American Art," including works by Carvalho, Gongora, Londono, Morales, others; thru 7/20.

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

BROOKE ALEXANDER—20 W. 57th (757-3721). Paintings with "central images" by Ahearn, Bosman, Colescott, Diamond, Mock, others; thru 8/18.

DE NAGY—29 W. 57th (421-3780). Mon.-Fri. Works by gallery artists, thru 7/30.

DEUTSCH—20 W. 57th (765-4722). Early 20th-century American abstract art, including works by Cavallon, Dawson, Diller, Frelinghuysen, Gorky; thru 7/18.

FINDLAY—41 E. 57th (486-7660). Works by gallery artists, including Alsop, Doyle, Filmus, Sullivan, Walsh, others; thru 8/3.

FISCHBACH—29 W. 57th (759-2345). Works by gallery artists, thru 7/31.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

FRUMKIN—50 W. 57th (757-6655). Works based on the artist's studio by Azaceta, Beal, Brown, Dugan, Wiley, others; thru 7/31.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Works centered around the theme of the Pool, by Bartlett, Hockney, Hopkins, Katz, Segal, others; thru 8/31.

GRUENEBAUM—38 E. 57th (687-5760). Works by gallery artists, including Brooks, Cavallon, McNeil, Hartigan, others; thru 7/28.

HEESY—50 W. 57th (942-0521). Selected prints by Diebenkorn, Hockney, Lichtenstein, Motherwell, others; thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

MARKEL—50 W. 57th (581-1909). An exhibition of gallery artists, thru 8/31.

OSCARSSON HOOD—41 W. 57th (750-8640). A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 7/27.

PHOENIX—30 W. 57th (245-5095). Works by gallery artists, thru 7/28.

PROTETCH—37 W. 57th (838-7436). Furnishings by architects—prototypes of new designs in editions by Diller, Holl, Smith-Miller, Tomb, Venturi; thru 7/31.

SACHS—29 W. 57th (421-8686). Watercolors by gallery artists and "new talent;" thru 7/31.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

SIEGEL—24 W. 57th (586-0605). "Eight Imagist Painters" with works by Blais, Craven, Howard, Linhares, others; thru 8/4.

TATISTCHEFF—50 W. 57th (664-0907). A show of gallery artists, including Crozier, Denby, Geiger, Ingle, others; thru 7/31.

WASHBURN—42 E. 57th (753-0546). "American Abstract Paintings from the 1930's and 1940's," with works by Bolotowsky, Davis, Greene, Mason, others; thru 7/27.

ZABRISKIE—724 Fifth (307-7430). Works by six leading sculptors of the sixties, including Agostini, Bontecou, Hague, Nakian, Stankiewicz, Sugarman, thru 7/30.

East Village

AREA X—200 E. 10th (477-1177). "Too Hot for New York"—paintings and works on paper by Gerstein, Himmelfarb, Lehman; thru 8/17.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517), Wed.-Sun. 1-7. Works by Bender, Garratt, Halley, Harvey, Levine, Miller, others; thru 7/22.

PICTOGRAM—443 E. 9th (865-5476). Inaugural exhibition, with works by Chalfin, Crull, De; thru 8/5.

PIEZO ELECTRIC—437 E. 6th (505-6243). "Inside-Out"—sculpture by Davis, Loretto, Smith, Travanti; thru 7/29.

P.P.O.W.—216 E. 10th (477-4084). A changing group show of paintings, drawings, sculpture, and photography by Coe, Benney, Dillon, Grove, Marcus, others; thru 7/29.

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ART

SoHo and Tribeca

BONNIER—420 W. Broadway (334-8414). Works by Bolt, Brown, Christo, Cucchi, Dine, Gorchov, others; thru 7/31.

CONDESO/LAWLER—76 Greene (219-1283). Works by gallery artists, including Colville, Denenberg, Okumura, Parker, Scoville, others; thru 7/28.

CUTLER—164 Mercer (219-1577). New work by gallery artists, including Borysewicz, Brodie, McNamara, Rizzi, Tillers, Us, Winant; thru 8/3.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

ELEMENTS—90 Hudson (226-5910). "Private Domains"—works in clay, glass, wood by nineteen artists; thru 7/31.

FREIDUS/ORDOVER—70 Greene (925-0113). Paintings, sculpture, photographs by Friedman, Goldberg, O'Halloran, Suguira, others; thru 8/17.

GLADSTONE—152 Wooster (505-8690). Contemporary surrealism in paintings by Cheverney, Humphrey, Scharf, others; thru 7/28.

HENOCH—80 Wooster (966-0303). Works by Evans, Ferguson, Feuerman, Lang, others; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

KIND—136 Greene (925-1200). Works by Birmelin, Finster, Nutt, Ramberg, others; thru 9/1.

NOSEI—100 Prince (431-9253). Summer show with works by Alberola, Bowes, Hodicke, Mirri, Richer, Tirelli; thru 7/31.

RED STUDIO—301 Church (219-8239). "Outdoor Life"—functional work, from boat to birdbath, by Acconci, Dalby, Levine, Norvell, Rossi, Sharpe, Sherman, others; thru 8/4.

SEMAPHORE—462 W. Broadway (228-7990). A summer group show with works by Berkenblit, Cockrill/Hughes, Colescott, Hannah, Kostabi, Lady Pink, Nechvatal, others; thru 7/31.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Handorff, Kostabi, Prol, Wall; thru 7/21.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

STOLER—13 White (966-5090). Recent works by gallery artists, including Ford, Marsh, Palazzolo, Rosenberg, others; thru 7/28.

THORP—103 Prince (431-6880). Paintings and sculpture by Bower, Crane, DiDonna, Finnegan, Gornik, Kiff, True, others; thru 7/27.

VORPAL—465 W. Broadway (777-3939). Summer show, with works by Biondi, Kustura, Lubet, Niizuma; thru 9/1.

Other

AUSTRIAN INSTITUTE—11 E. 52nd (759-5165). A selection of works from the Institute's collection, including lithographs, collages, paintings, sculpture; thru 7/27.

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

GREENWALD—181 Mott (219-1642). Paintings, drawings, and sculpture by Burns, Fares, Kramer, Levine, Miller, others; thru 9/3.

NEW YORK EXPERIMENTAL GLASS WORKSHOP—142 Mulberry (966-1808). Works by artists and craftspeople who have been associated with the workshop, thru 8/4.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (965-0160). "The Caribbean Influence"—works by eight Caribbean artists, thru 7/28.

RYAN—452 Columbus (799-2304). Woodcuts by Provincetown printers, including Baumann, McMillen, Nordfeldt, Zorach, others; thru 7/22.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

TALLER BORICUA—1 E. 104th (831-4333). Recent drawings by Alejandro, Alvarez, Cordero, Muniz, Vega, others; thru 8/17.

WAVE HILL—675 W. 252nd (549-2055). "Built Landscapes: Gardens of the Northeast"—gardens by Bye, Farrand, Kiley, Rose, Steele; thru 8/19.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 9/1. Light, 724 Fifth (582-6552).

GEORGE L. AGUIRRE—Photographs of women artists and their work; thru 7/28. Ingber, 460 W. Broadway (674-0101).

BARBARA BLONDEAU—Figure studies, landscapes, and portraits in a panoramic format, thru 7/27. Miller, 38 E. 57th (319-1800).

CARIMOR—20 E. 76th (772-1701). Civil War photographs by Barnard, Brady, Gardner, O'Sullivan; thru 7/28.

CASTELLI GRAPHICS—4 E. 77th (288-3202). Works by eight photographers from Berlin, thru 7/21.

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Pompeii by Anderson & Sommer, circa 1890; thru 8/11.

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

LEON HILL—Photographs depicting Chinese-American life in New York City, thru 8/31. Chatham Square Public Library, 33 E. Broadway (964-6598).

LEDEL—168 Mercer (966-7659). Photographs by Beth Shepherd and Carol Ruth Shepherd, thru 7/28.

LUCIA MOHOLY—Vintage photographs, thru 7/20. Prakapas, 19 E. 71st (737-6066).

JIM MOORE—Photographs of performers, such as Philippe Petit, Marcel Marceau, George Carl; thru 7/31. Modernage, 18 Vesey (619-0152).

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). "Rated X"—erotic photographs by Brandt, Cadmus, Kertesz, Mapplethorpe, Rubinstein, others; thru 7/27.

PACE/MACGILL—11 E. 57th (759-7999). Group show of gallery artists, including Avedon, Callahan, Hellebrand, Shore, others/Photographs by Samaras from the past decade. Thru 8/31.

PFEIFER—825 Madison (737-2055). Painted photographs by Chang, Drisch, Myers, Roberts, Seding; thru 7/31.

PHOTOCOLLECT—740 West End (222-7381). Panoramic photographs by Janus and Prout; thru 8/4.

SARAH RAYMOND—Black-and-white photographs describing the experience of growing up female, thru 7/23. Parsons, 66 Fifth (741-5667).

LUCAS SAMARAS/WALTER IOOSS JR.—Polaroid photographs, 1969-1983/Photographs of America's Olympic hopefuls. Thru 8/19. I.C.P., 1130 Fifth (860-1777).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

TODD WEBB—"Georgia O'Keefe: The Artist's Landscape"—40 black-and-white photographs showing a thirty-year span in this artist's life, thru 8/1. Rizzoli, 712 Fifth (397-3712).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9... Peonies of Greece: Myth, Science and Art; thru 8/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Thurs., Sat. 11-6, Sun. 12-5. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Contemporary Chinese Painting: An Exhibition from the People's Republic of China; thru 8/26... Faces of China: A Photographic Exhibition by Tom Zetterstrom; thru 8/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; thru 7/19.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles

Collection of Wedgwood... Homer, Sargent, and the American Watercolor Tradition; thru 9/3... Picasso's Curtain for the Ballet, *Parade,* thru 9/3... New Talent: paintings, sculpture, photographs and graphics by eight Brooklyn artists; thru 7/29... Collecting for the Future; thru Aug... Robert Kushner: Two panoramic works; thru 8/26... Gowns by Grès; thru January... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Visual Space in Music: Drawings by John De Cesare; thru 8/5... Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... City Streets by Hedy Pagremanski; thru 8/31.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1925: A Selection from the Permanent Collection; thru 9/9... From *Degas to Calder: Sculpture and Works on Paper* from the Guggenheim Museum Collection; 7/20-9/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, *W. 46th, at 12th Avenue* (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; *thru* 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. *Suggested contribution $4; children &* seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... *Sports in Ancient Greece*... *New Galleries for* Ancient Near Eastern Art... Recent Acquisitions; thru 9/2... African Ivories; thru 12/30... Rhode Island Needlework, 1730-1830, 7/19-9/23. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. (Closed Sun. during July). $2 suggested donation... Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31... French Drawings, 1550-1825; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Latin Times: Eight Latino Photographers, thru July.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Cross Currents: Faces, Figureheads and Scrimshaw Fancies; thru 9/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Dragons in the New World: Native Americans and the China Trade; thru 9/30... Drums and Bustles; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13... Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Rooms from the Home of *John D. Rockefeller Sr... New York off the Record:* Photographs by Robert Sefcik; thru 9/3... Queens, Courtiers and Cavaliers; thru 9/3... The City Scene: 1820-1920; thru 10/14... The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Shock of Modernism in America: The Eight and Artists of the Armory Show; thru 7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; thru 7/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/31... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Firefighting on Parade: 1600-1865; thru 8/31... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... Censorship: 500 Years of Conflict; thru 10/15... **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Terpsichore Revisited: 40th Anniversary of the Dance Collection; thru 9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Common Heritage: Contemporary Iroquois Artists; thru 8/19.. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Laurie Anderson: Works from 1969-1983; thru 9/9... Matt Mullican: Recent Works; thru 9/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Sculpture of R.M. Fischer; thru 7/22... Fairfield Porter: Restrospective; thru 8/19... Abstract Painting and Sculpture in America 1927-1944; thru 9/9. **Downtown Branch,** Federal Hall, 26 Wall St. The Feminine Gaze: Women Depicted by Women 1900-1930; thru 8/17. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; 7/19-9/19. **Fairfield County,** 1 Champion Plaza, Stamford. Tues.-Sat. 11-5. Fairfield Porter: Portraits; thru 8/22.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale September. **East,** 219 E. 67th St. (570-4141). 7/17 at 10: Furniture, Paintings and Decorative Objects. On view from 7/13. 7/18 at 10: 19th and 20th-Century American and European Paintings, Drawings and Watercolors. On view from 7/12. 7/19 at 10 & 2: Antique and Fine Jewelry. On view from 7/16.

DOYLE—175 E. 87th St. (427-2730). Next sale 7/25.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 7/25 at 11: Furniture and Decorations. On view from 7/23.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 7/17 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 7/9. 7/18 at 10:15 & 2: 19th and 20th-Century Works of Art. On view from 7/11.

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City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, July 16

MOSTLY MOZART—Festival Orchestra, Eduardo Mata conductor; pianist Philippe Entremont, clarinetist Richard Stoltzman. Dag Wiren's Serenade for Strings; Mozart's Piano Concerto No. 20, K. 466; Spohr's Clarinet Concerto No. 4; Mozart's Symphony No. 39, K. 543. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Entremont and Stoltzman.

AN EVENING WITH DAVID GILMOUR—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 8. $10.

TOM PIERSON'S BIG BAND—Jazz Center of New York, 380 Layfayette St. (924-5026), at 9. $5.

NEW YORK CITY DIXIELAND JAZZ ENSEMBLE—Orpheum Theater, 126 Second Ave. (477-2477), at 8. $5.

ESTERHAZY TRIO—Violinist Karl Kawahara, cellist David Runnion, pianist Mary Jo Pagano. Mendelssohn and Haydn. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

HEIGHTS CHAMBER ENSEMBLE—World Trade Center Plaza at 12:15. Free.

MUSIC IN THE WESTERN COUNTRY—A Gazebo Concert; theater piece based on folk and revival songs of America. Washington Market Park, Greenwich and Chamber Sts., at 6:30. Free.

ASCH—8-piece jazz-fusion group. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

RAY RIVERA QUINTET—Jazz. Noonday Cafe, Trinity Church Courtyard, Broadway and Wall St., at 12:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Gil Robbins leads open readings of Puccini's *Messa di Gloria* and Bizet's *Te Deum.* St. John's in the Village Church, Waverly Pl. and W. 11th St., at 7:30. $3.50.

BROOKLYN PHILHARMONIC, Howard Roberts conductor/**INSTITUTIONAL RADIO CHOIR OF BROOKLYN,** Carl Williams Jr. director; singer and pianist Howard McCrary. "Gospel on the Green." Old Boys High athletic field, Troy and Rutland Aves., Brooklyn, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA, with baritone Michael Scarborough. Works by Mozart, Bartók, Mendelssohn, Donizetti, Tchaikovsky, Lehar. Dreiser Community Center, 177 Dreiser Loop, Co-Op City, Bronx, at 8. Free.

JAMILAH—"A refined stage show and sizzling funk." Woodside Houses, 50-19 Broadway, Woodside, Queens, at 8. Free.

Tuesday, July 17

MOSTLY MOZART—Pianists Misha and Cipa Dichter, with the Emerson Quartet. Haydn's Quartet in F, Op. 77, No. 2; Mozart's "Fantasia on a Musical Clockwork," K. 608 (arranged for two pianos by Busoni); Mozart's Sonata in F for Piano four-hands, K. 497); Schubert's "Trout" Quintet. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: the Dichters and the Emerson Quartet.

CELEBRATION FOR IRVING BERLIN, with Broadway singers. Also the Nanette Bearden Contemporary Dance Theatre. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

NICK GIORDANO—Jazz. Steps of City Hall, between Park Row and Broadway, at noon. Free.

RON GRANGER AND HIS QUARTET—Standard and original jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

STEVEN C. TOWNSEND, organist. Bruhns, Fiocco, Bach, Reger, Vierne. Trinity Church, Broadway at Wall St., at 12:45. Free.

GOTHAM CITY BRASS, a sextet. Swing, Broadway music, and pop. Noonday Cafe, Trinity Church Courtyard, Broadway at Wall St., at 1:30. Free.

SAL SALVADOR SEXTET—Jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

SAMUEL JOHN SWARTZ, organist. Music by Gigout, Schmidt, Franck, Liszt. At 7, preceded at 6:30 by a carillon recital by James R. Lawson. Riverside Church, the Drive at 122nd St. Free.

MUSIC LIVE!—Political rock and salsa, followed by audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Ray Robinson conducts open readings of Vivaldi's *Credo* and *Gloria,* and Bach's *Magnificat.* CAMI Hall, 165 W. 57th St., at 7:30. $4 includes refreshments and use of a score.

NATIONAL CHORALE, Martin Josman conductor. "Gershwin!" Excerpts from *Porgy and Bess, Of Thee I Sing, Girl Crazy,* and other shows and movies. Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Park House area, Brooklyn, at 7. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/16. Today at Bronx Park East at Lydig Ave., at 8. Free.

G. COTTO—Latin music. Bushwick Park, Brooklyn, at 6. Free.

CLEM DEROSA AND HIS ORCHESTRA—Big-band sounds of the '40s, with trumpeter Ken Butterfield. Heckscher Park, Huntington, L.I., at 8:30. Free (take chair or blanket).

STEVE LAWRENCE AND EYDIE GORME—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), thru 7/22. Tonight at 8.

Wednesday, July 18

MOSTLY MOZART—See 7/16.

LITTLE STEVEN AND THE DISCIPLES OF SOUL—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

DANIELLE WOERNER, soprano/**ANDREA GOODZEIT,** pianist. Songs by Montsavatge, Nin, Rodrigo, Mozart, Rorem, Poulenc, Schubert, Strauss. St. Michael's Hall, 225 W. 99th St. (242-3736), at 8. $5.

ART ON THE BEACH—Creative Time performance by Oliver Lake, in a collaboration with visual artist Alison Saar and architect Audrey Matlock. Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206), at 6:30. $5.

INTERNATIONAL CHAMBER ORCHESTRA OF NEW YORK—N.Y. debut; conductor Arturo Delmoni; soprano Karen Lundry, guitarist Mira Gilbert, oboist Mary Driver. Vivaldi, Mozart, Bach, Haydn, Joplin, Gershwin. Waterside Plaza, across the F.D.R. Drive at 25th St., at 7. Free.

GOLDMAN MEMORIAL BAND—Damrosch Park, Lincoln Center, at 8. Free.

MOSE ALLISON, blues singer. Exxon Park, Sixth Ave. between 48th and 49th Sts., at 5. Free.

JOLYON M. PEGIS, cellist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ANDREW APPEL, harpsichordist. Classical music. American Craft Museum, plaza, 77 W. 45th St., at 12:30. Free.

GRAMERCY BRASS, a 26-piece band. Noonday Café, Trinity Church courtyard, Broadway at Wall St., at 12:30. Free.

SONNY LAND—Stage band. World Trade Center, Fountain Plaza, at 12:15. Free.

NATIONAL CHORALE, Martin Josman conductor. "Best of Broadway"; music by Porter, Loewe, Weill, Loesser, Rodgers, Bernstein. Pierrepont Street Playground, Brooklyn Heights Promenade, Brooklyn, at 7;30. Free.

DON MAYNARD—Entertainment music. Tompkins Park, Brooklyn, at 6. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/16. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-3900). At 8: "Secrets," mime, marionettes, and staged musical numbers; $13. . . At 9: Eugene O'Neill's *The Emperor Jones,* with Cleavon Little. "Adaptation by torchlight," staged by Donald McKayle, dances by the Alvin Ailey Repertory Ensemble, music by Coleridge Taylor-Perkinson; $15.

Thursday, July 19

MOSTLY MOZART—Festival Orchestra, Vittorio Negri conductor. "Viva Vivaldi!" An evening of Vivaldi concertos, featuring principal players from the orchestra. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: members of the orchestra.

ROGER KELLAWAY/MICHAEL MOORE—Piano-and-bass chamber-jazz duo. Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

NICK PAONE—Jazz. City Hall steps, between Park Row and Broadway, at 12:30. Free.

LINDA RUSSELL, balladeer. Musical tour of Castle Clinton, Battery Park, where Jenny Lind sang. At the monument, at 7. Free.

GOLDMAN MEMORIAL BAND—Lincoln Center Damrosch Park at 8. Free.

A LITTLE NOON MUSIC—Students from the Third Street Music School Settlement. St. Mark's Park, Second Ave. and 10th St., at 12. Free.

ELWOOD BUNN AND SWEET MARY—Country and Western duo. Noonday Café, Trinity Church courtyard, Broadway at Wall St., at 12:45. Free.

NATIONAL CHORALE, Martin Josman conductor. "Best of Broadway"—music of Porter, Loewe, Weill, Loesser, Rodgers, Bernstein. Carl Schurz Park, 84th St. and East End Ave., at 7:30. Free.

EMERSON STRING QUARTET—Music of Dvorak and Haydn. St. Paul's Chapel, Broadway and Fulton St., at 12. Free.

RICHARD BOUKAS TRIO—1411 Broadway Plaza, at 38th St., at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Clara Longstreth conducts Handel's *Funeral Anthem* and Haydn's *Theresienmesse.* CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

IRVING FRANK'S MUSIC MAKERS—Stage band. Port Authority bus terminal, Eighth Ave. and 40th-42nd Sts., at 4:30. Free.

LYNN STANFORD, pianist. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

THE REVELATIONS—Doo-wop singers. Owl's Head Park, 68th St., near Colonial Rd., Park House area, Bay Ridge, Brooklyn, at 7:30. Free.

JAIME BOLIPATA, pianist/**NAOKO TANAKA,** violinist/**NOBUO OKADA,** violist/**JEFFREY SOLO,** cellist. Mozart, Debussy, Brahms. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

ALEPH DUO—Cantorial, folk, and Jewish classical songs in Yemenite, Ladino, Neapolitan, Spanish, Italian, Yiddish, Hebrew, and English. Kings Bay YM-YWHA, Meinhard Building, 3495 Nostrand Ave., Brooklyn (648-7703), at 8. Free.

MARILYN MICHAELS, singer, with comedian Roger Riddle. Midwood Field, E. 17th St., between Aves. K and L, Brooklyn, at 7:30. Free.

CARAMOOR FESTIVAL—St. Luke's Chamber Ensemble. Villa-Lobos's Bachiana Brasileira No. 6 for Flute and Bassoon; Webern's Clarinet Quintet; Mozart's Septet, K. 522, "A Musical Joke." Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 4:15. $8.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-3900). At 8: "Secrets," see 7/18. . . Also, the Preservation Hall Jazz Band; $10, $12. At 9: *The Emperor Jones,* see 7/18.

Friday, July 20

MOSTLY MOZART—Festival Orchestra, Eduardo *Mata conductor; pianist Alicia de Larrocha, violinist* Young-Uck Kim. J.C. Bach's Symphony in B-Flat ("Lucio Silla"); Mozart's Piano Concerto No.21 in C, K.467 and Violin Concerto No.4 in D, K.218; Beethoven's Symphony No.4. Pre-concert recital at 7: Kim and Nerine Barrett. Avery Fisher Hall at 8. $8, $12.

KIRK LIGHTSEY/HAROLD DANKO—*Duo-pianists.* Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River *(669-9400), at 8. Free.*

AL GREY STARS—Jazz. With drummer Bobby Durham, pianist Carol Britto, bassist J.J. Wiggins. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $5.

NEW YORK SAMBA BAND—Latin jazz. Upper Plaza at 55 Water St. (269-0320), at 12. Free.

SOUNDS OF CARIB—Calypso and jazz, with steel-percussionist Al Jardine. Bryant Park, Sixth Ave. and 40th-42nd Sts., at noon. Free.

SHIHIB LEROY NELSON QUARTET—Jazz. Noon*day Café, Trinity Church courtyard, Broadway at* Wall St., at 12:30.

THE AVENGERS—Jazz fusion. Ohio Theatre, 59 Greene St. (226-7341), at 8. $8.

NEW JAZZ FROM NEW ORLEANS—With Patrice Fisher and Jasmine, Allen Toussaint, Jimmy Robinson and Woodenhead. Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

GOLDMAN MEMORIAL BAND—Damrosch Park, Lincoln Center, at 8. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/16. Kissena Park, Oak Ave. and 164th St., Flushing, Queens, at 8. Free.

QUEENS PHILHARMONIA, JoAnn Falletta conductor. Music of Haydn and Rimsky-Korsakov. Kiley Hall, Queens College, Kissena Blvd. and L.I.E., Flushing, at 8. $2.

CARAMOOR FESTIVAL—Emerson String Quartet. Mozart's Quartet in C, K. 465, "Dissonant"; Shostakovich's Quartet No. 8 in c, Op. 110; Dvorak's Quartet in F, Op. 96, "American." Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 9. $15.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-3900). At 8: "Secrets," see 7/18. At 8:30: Jazz Tap Ensemble; $15. At 9: Sankai Juku, a dance group from Japan, with both classical and modern elements; $12, $15. . . Also *The Emperor Jones,* see 7/18. At 11: Jazz cabaret, with Coleridge Taylor-Perkinson; $7.

Saturday, July 21

MOSTLY MOZART—See 7/20.

TRIBUTE TO COUNT BASIE—Rahn Burton, Art Blakey, Bob Cunningham, Bill Kennedy, Johnny Oliver, Jann Parker, with Ken Hall host. American Museum of Natural History, C.P.W. at 79th St. (873-1300), at 1 and 3. Free with museum's suggested admission, $3.

NATIONAL CHORALE, Martin Josman conductor. The music of Stephen Sondheim, selections from his musicals. Damrosch Park, Lincoln Center, at 8. Free.

JAMES R. LAWSON, carillonneur. Music for Belgian Independence Day. Riverside Church, the Drive at 122nd St., at noon. Free.

NEW JAZZ FROM NEW ORLEANS—See 7/20.

THE AVENGERS—See 7/20. At 2 and 8.

MAX MORATH QUINTET—"Pop Goes the Music," American tunes from the first half of this century. Brooklyn College Gershwin Theater (434-1900), at 8. $5.

GOLDMAN MEMORIAL BAND—Seaside Park, Brooklyn, at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

ELL'S KITCHEN, Elliot Semel trombonist and leader. Original jazz. Alley Pond Park, Springfield Blvd. at 76th Ave., Douglaston, Queens, at 2. Free.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor, pianist Duane Hulbert. Tchaikovsky's Symphony No. 2, Piano Concerto No. 1, "1812" Overture (with live-cannon accompaniment). Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Tent seating, $8; lawn, $5. Lawn area open at 6:30; pre-concert entertainment at 7, by the Berkshire Highlanders Bagpipes Band.

WATERLOO FESTIVAL—See *Iphigenia auf Aulis,* under Opera, below.

CARAMOOR FESTIVAL—Festival Orchestra, Michael Feldman conductor; French-hornist William Purvis. Bach's Suite No. 4; Vivaldi's Concerto for Five Diverse Instruments; Mozart's Horn Concerto No. 3, K. 447; Haydn's Symphony No. 44 in e, "Trauer." Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10-$20.

SUMMERFARE '84—At SUNY Purchase, N.Y. (914-253-3900). At 3: On the Lam Street Band, performing Dixieland all afternoon; free. . . Also the Jazz Tap Ensemble; $11. At 5:30: Eiko Fan, performance artist-sculptor from Japan; free. . . Also Sankai Juku, see 7/20; today, free. At 6: Anthony Newman, harpsichordist; $8, $12. At 8: "Secrets," see 7/18; $13. At 8:30: Jazz Tap Ensemble; $15. At 9: Sankai Juku, see 7/20; $12, $15. . . Also *The Emperor Jones,* see 7/18. At 10:30: Choral Serenade, Michael Hammond with light classics to pop; free. At 11: Jazz Cabaret, see 7/20.

Sunday, July 22

BROOKLYN BACH FESTIVAL SOLOISTS, with "hit tunes" from the season, vocal and instrumental works. Citicorp Atrium, Lexington Ave. and 53rd St., at noon. Free.

GOLDMAN MEMORIAL BAND—Damrosch Park, Lincoln Center, at 8. Free.

LARRY KING, organist; the Compline service, sung by choir members, and ringing of the tower bells. Trinity Church, Broadway at Wall St., at 8:45 p.m. Offering.

ST. PETER'S CHURCH—Lexington Ave. and 54th St. At 5: Jazz Vespers, with vocalist Jackie Arnold; offering. At 7: The Starpolishers; $5.

JIMMY GONZALEZ, *singer-comedian*/**JOEL MAISANO,** pianist. "14 East" café at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4:30. $5.

REYNOLDS/COWAN DUO—Folk songs, blues, jazz, ragtime, for voice and violin, Gaelic harp, banjo, guitar. Wave Hill, Glyndor Terrace, 252nd St. and Independence Ave., Bronx (549-2055), at 5:30. $5.

STATEN ISLAND CHAMBER PLAYERS—Jazz quartet. High Rock Park Council Ring, 200 Nevada Ave. Egbertville, S.I., at 2. Free.

NEW YORK CHAMBER ORCHESTRA, Laurine Fox conductor; tenor Grayson Hirst, flutist Joseph Piscitelli. Bach's Orchestral Suite No. 2; Russo's *Primum Mobile;* Mozart's concert aria "Si mostra la sorte" and Symphony No. 21 in A. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. Free.

BROOKLYN PHILHARMONIC—See 7/16. Today at Seaside Park, Brighton Beach, Surf Ave. and W. 5th St., at 7:30. Free.

MAX MORATH QUINTET—See 7/21. Today at 2.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Queens, at 3. Free.

JAIME BOLIPATA, others. See 7/19. Today at 4.

WATERLOO FESTIVAL—Festival Orchestra, Gerard Schwarz conductor; pianist Jeanene Dowis, pianist Samuel Lipman. Poulenc's Sinfonietta and Concerto for Two Pianos; Prokofiev's Sinfonietta, Op. 5, No. 48, and *Peter and the Wolf.* Waterloo Village, Stanhope, N.J. (201-347-4700), at 3. $5; children 6-12, $2.50.

CARAMOOR FESTIVAL—Violinist Miriam Fried, pianist Garrick Ohlsson. Beethoven's Sonatas No. 3, No. 5 "Spring," and No. 9, "Kreutzer." Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 5:30. $15.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-3900). At 3: On the Lam Street Band, see 7/21. . . Also Familyfare; short films by the Hubleys; $3. . . Also "Secrets," see 7/18. At 4:30: Storytelling; free. At 5:30: Street Breaking Dancers; free. . . Also Eiko Fan, see 7/21. At 7:30: "Secrets," see 7/18. At 8: Jazz Tap Ensemble; $15. At 9: *The Emperor Jones,* see 7/18.

NEW YORK VIRTUOSI CHAMBER SYMPHONY, Kenneth Klein conductor; pianist Rudolf Firkusny. Mozart's *Impresario* Overture; Beethoven's Piano Concerto No. 1; Schubert's Symphony No. 11. C.W. Post Campus, L.I.U., Northern Blvd., Greenvale, L.I. (516-626-3100), at 8. $14, $16.50.

MOSTLY MOZART FESTIVAL ORCHESTRA, Gerard Schwarz conductor; pianist Alicia de Larrocha. Mozart, Haydn. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $12.50, $15; lawn, $7.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. 7/18-7/22: Bernstein's *Candide* (in English), Bergeson conducting. 7/18 at 8, 7/20 at 8, 7/21 at 8, 7/22 at 1: with Munro, Darr, Costa-Greenspon, Eisler, Lankston, Reeve, Harrold, Billings. 7/19 at 8, 7/21 at 2, 7/22 at 7: with Peterson, Clement, Castle, Groenendaal, McKee, Javore, Harrold, Billings.

Other

IPHIGENIA AUF AULIS, by Gluck. American premiere of Wagner's version, in concert. Gerard Schwarz and the Waterloo Festival Orchestra; with Alessandra Marc, Katherine Ciesinski, Jeffrey Stamm, Norman Bailey, Justino Diaz, and the Masterwork Chorus. Waterloo Village, Stanhope, N.J. (201-347-4700), 7/21 at 8:30. $12, $15.

MADAMA BUTTERFLY, by Puccini. Staged performance by New York Grand Opera, Vincent La Selva conducting. Central Park Naumburg Bandshell, 72nd St., mid-park. 7/19 at 8. Free.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 7/18-8/5, Lehar's *The Merry Widow.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. In Spanish; Repertorio Espanol, 138 E. 27th St. (889-2850), 7/22 at 3, 7/29 at 7. $12.

Dance

Alvin Ailey American Dance Theater
At the Metropolitan Opera House

TO JULY 21—$10-$30. Guest artist Judith Jamison appears 7/17, 19, and 21 (eve.). 7/16 at 8: *Landscape, Love Songs, Night Shade* (N.Y. premiere), *Blueshift.* 7/17 at 8: *Night Creature, Cry, Precipice, The Stack-Up.* 7/18 at 8: *Fontessa and Friends, Treading, Night Shade, Concerto in F.* 7/19 at 8: *Night Creature, Treading, Rainbow 'Round My Shoulder, Revelations.* 7/20 at 8: *Concerto in F, Fever Swamp, Pigs & Fishes, Precipice.* 7/21 at 2: *Landscape, Love Songs, Rainbow 'Round My Shoulder, Revelations.* 7/21 at 8: *Concerto in F, Cry, The Stack-Up, Revelations.*

Twyla Tharp Dance
At the Gershwin Theater

TO JULY 22—Tues.-Thurs. at 8, Sat. at 2, Sun. at 3 and 7:30, $25, $30; Fri., Sat. at 8, $30, $35 (586-6510). Same program each performance: *Nine Sinatra Songs; Fait Accompli* (with Tharp).

Other

BAROQUE DANCE—Theodore Roosevelt Birthplace, 28 E. 20th St. (260-1616) 7/22. Free.

MEHER BALLET THEATRE—N.Y. premiere of *Wayfarers: The Dance of Creation,* by Mark Muray. Merce Cunningham Studio, 463 West St. (271-5119). 7/20, 21 at 9. $7, $10.

SARA & JERRY PEARSON—Modern dance. 55 Water St. Upper Plaza, 7/18 at noon. Free.

NANETTE BEARDEN CONTEMPORARY DANCE THEATRE, with Broadway singers in a celebration for Irving Berlin. Bell Plaza, Sixth Ave. and 42nd St. 7/17 at noon. Free.

BROOKLYN DANCE CONSORTIUM—Modern and post-modern dance. Empire-Fulton Ferry State Park, New Dock St., Brooklyn (977-8259). 7/22 at 3. Free.

CELEBRATE BROOKLYN—A weekend of dance. 7/20 at 8, the Green Grass Cloggers, Mama Lu Parks's Boogie-Breaker Crew, Traditional Jazz and Lindy Dancers, Disco Hustle. 7/21 at 8: Rushing Danz Inc., Danny Buraczeski Dance Co. 7/22 at 8: Kathryn Posin Dance Co., Mary Anthony Dance Theater. Prospect Park Bandshell, 9th St. and P.P.W., Brooklyn. Free. All rain dates, 7/23 at 8.

OTHER EVENTS

Happenings

A VARIETY OF ENTERTAINMENTS—In September, one of Wendy Chambers's "Events" is scheduled at the Cathedral of St. John the Divine—a Grand Harp soirée, for 30 of the angelic instruments. To raise funds for this one, there'll be a concert and art auction at the club Area, 157 Hudson, south of Canal St. Date is 7/17, from 9 p.m. to 4 a.m. (that's right), and the auction is first, at 9:30—artists represented include Rhonda Zwillinger, Ben Schonzeit, Mike Bidlo, Miriam Jacobs, among several dozen more. . . Among the performers: Pauline Oliveros, John Cage, Wendy Chambers, Kirk Nurock, and Charlie Morrow; a special "crowd scene" at midnight, by the School of Hard Knocks. It's $10 (624-3506). . . Bryant Park's goings-on continue (see also listings for Concerts and Tours on these pages), with John Grimaldi's weekly juggling workshop, 7/18 noon-3, and L'Fake Bar-B-Q, 7/18 and 19 at 12:30. This last features Timothy Siciliano and Payton Wilkinson and their friends, who are actually giant cardboard cartoon figures. Sixth Ave., off 40th-42nd Sts., and free. . . Brooklyn has its own outdoor Shakespeare company, the King's Men, who will offer adaptations of three plays in the Prospect Park Picnic House, behind Litchfield Villa. Music and dance, too, and the audience will find itself involved in what happens, as the players use the entire theater space. Dates are 7/21 and 28, 2-4 (596-9685), and free. . . Tom Schiller, who used to write for "Saturday Night Live" and for films; he'll show clips and talk about them, in "an evening of comedy," 7/17 at 8, at the Educational Alliance West, 51 E. 10th St. (420-1150); $4, with wine and cheese.

FOR BROWSERS AND BUYERS, a pair of sales, both in a lighthearted, summery mood: A Comic Book Marketplace, hosted by Phil Seuling, will offer scads of old and new books, rare paperbacks and gum cards, movie and sports memorabilia and ephemera. Date is 7/22, 10-5, and for dedicated fans, more need not be said; free. . . Even if you're not weekend-sharing a Hamptons beachfront pad, 7/21 offers a good reason for a ride out to East Hampton: the Guild Hall Museum's Annual Outdoor Clothesline Art Sale. Hours, 10-5; free. Art prices range up from $15.

WORDS ON MANY SUBJECTS, With special bows to the arts and crafts: "The Goldman Legacy," 7/17-25, celebrates the Goldman Memorial Band and its influence through the years on concert-band performances. Seminars will be held at the Lincoln Center Library, 7/17-20, 10-noon; free. And the park concerts that week will play up the band's history as well. Check in at the library for more events. . . In a nautical mood? Visit the Fulton Ferry Landing Maritime Museum, 2 Old Fulton St., Brooklyn, where a historical series on New York Harbor continues 7/18 at 7, with a slide-lecture event by Mel Hardin, on the Sandy Hook Pilots: "Always on Station." Free (852-6206). . . "Old Markets of New York" is the July-August subject at the South Street Seaport Museum Education Workshop, 171 John St., daily at 2. And "Market Hats," also daily thru Aug., at 4, is a program about headdresses worn by men and women in the seaport's early days. Both free with general admission to the museum area (669-9400). . . The Horticultural Society, 128 W. 58th St. (757-0915), continues its Food for Life series 7/21, with an urban-gardener workshop: "Planting vegetables for a fall harvest." Free, but phone to sign up. Also at the Society this week: 7/17 at 2-4 or 6-8, a workshop in "sogetsu," the modern school of flower arranging in the Japanese style. $25. . . Howard Goldberg of Adventure on a Shoestring talks about *his* art, how to enjoy the city this summer with imagination and not too much money. At the Willkie Memorial Building, 20 W. 40th St. (265-2663), 7/18 at 7:30. $7. . . Two more meetings in the Job Workshop for Youth program of the Brooklyn Public Library: 7/19, "The Job Interview," and 7/26, "Why Young People Fail to Get and Hold Jobs." Both are free, at the Brower Park branch, St. Marks near Nostrand Aves. (778-6262). . . A Geology at Sunset cruise, up the Hudson, is set for 7/23, 5:30-8:30, under the aegis of the American Museum of Natural History (873-1300). You'll learn about the origins of the Palisades as you sail; $20.

Tours

A PRE-DAWN BIKE RIDE, with the Friends of the Parks (473-6283) and Richard Lenat. 7/22 at 2:30 a.m., meet at the Guggenheim Museum, Fifth Ave. and 89th St., with your bike for a "downhill ride" around Manhattan. Take a sandwich for a sunrise breakfast at the Battery. $1.

CHELSEA—A Historywalk with Joyce Gold (242-5762). 7/22 at noon, meet at General Theological Seminary, Ninth Ave. and 21st St. $7.

ROBERT MOSES IN CENTRAL PARK—The influence of Moses on the park landscape, a walk-talk by Michael Siegel. 7/22 at 2, meet at the Dairy, west of the zoo, at 65th St. (397-3156). Free.

MADISON SQUARE/OLD BROADWAY—"The Original Great White Way." A New York Walk-About (582-8083 weekdays). 7/22 at 2, meet NE corner of W. 28th St. and Broadway. $5 (no reservations).

MUNICIPAL ART SOCIETY—(935-3960). 7/21 at 1, meet Society historian Barry Lewis at Broadway and 74th St., Jackson Heights, Queens, for a tour of this "garden suburb." Or meet at Urban Center, Madison Ave. and 51st St., for a group subway trip. $8. . . "Midtown Matters," Tues. tours at 6 from the Urban Center; $8: 7/17, "Midtown Midblocks: Magic or Madness?"

HARLEM SIGHTS AND EATS—A half-day bike-gourmet tour, with the Hungry Pedalers (222-2243, 473-6829). 7/21 at 8:45 a.m., meet at Maine Monument, C.P.W. and Columbus Circle, for a ride in historic Harlem, ending with lunch at Sylvia's (extra). $8, or $15 for two (less in advance). Rain date, 7/28.

THE MANHATTAN SKYSCRAPER, post-World War II. With the Cooper-Hewitt Museum (860-6868), visits to the Seagrams Building, Lever House, the new A.T.&T. and I.B.M. buildings. 7/18, 1-4. $15.

TOURS WITH THE 92ND STREET Y—Pre-register for all (427-6000). 7/22, 1-3: "Artists' Hospitality Tour" to Union Square, to visit a light artist, a woodworker, and three painters; $12. 7/22 at 11 a.m.: "Daily Life and Paradise: A Biblical Visit," ancient arts and crafts at Yeshiva U. Museum, the biblical garden and the stone-cutters at Cathedral of St. John the Divine; $7. 7/22 at 11 a.m.: Art Deco architecture in Lower Manhattan and midtown; $7. 7/22 at 11 a.m.: tour of Morningside Heights and its classic architecture; $7.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx:** 7/18 at 12:15, meet at Grand Concourse and 161st St., for a look at the Grand Concourse and its Art Deco past (589-0096). 7/22 at 1, meet at Crotona Park Boathouse, to explore the park's woodlands (589-0096). 7/22 at 1, the history of Riverdale shorefront park; meet in Spaulding Lane parking lot at Palisades Ave. (548-7880). 7/22 at 7 a.m., a sunrise bird-watch in Pelham Bay Park; meet at Environmental Center, across from section one of Orchard Beach (548-7880). . . **Brooklyn** (856-4210): 7/21 at 1, meet at Colonial Rd. and 68th St. for "a shaded tour of arboreal majesty" in Owl's Head Park. 7/22 at 1, meet at Grand Army Plaza for a search for "useful plants" in Prospect Park. . . **Manhattan** (397-3091): 7/20 at 1:15, meet at Madison Park, Madison Ave. and 23rd St., for a lunchtime tour. 7/21 at 2, meet on corner of Baxter and Bayard Sts. for a look at Chinatown's Columbus Park. 7/22 at 5 a.m., meet 96th St. and C.P.W. for an early-morning "wildlife" trek. 7/22 at 2, meet at Riverside Dr. and 89th St. for a stroll among Riverside Park's statues and monuments, finishing at Grant's Tomb. . . No **Queens** walks this week. . . **Staten Island** (442-1304): 7/18 at 7, meet at Silver Lake Tennis House for a basket-weaving workshop (pre-registration required). 7/21 at 9 p.m., meet same place for a session on the mysteries of the sky from ancient times; take blanket and binoculars, and pre-register. See also Children, below.

PROSPECT PARK ENVIRONMENTAL CENTER—(788-8500). 7/21 at 1, meet at the Picnic House, near West Drive and 5th St., for a walk with geologist Sidney Horenstein. $2.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 7/21, Willow Lake, Queens. $12; phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Woodland walks, Wed. at 1 p.m., Sat. at 11 a.m. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission; $2. . . Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 7/21, Central Park. 7/22, Cunningham Park, Queens. Noon-4; $15; phone (291-6825) for meeting places.

URBAN TRAIL CONFERENCE—Formerly Conservation and the Outdoors. Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. Meantime: 7/22 at 4, meet in front of Brooklyn Heights library, 280 Cadman Plaza, for a tour of the Heights area. $3 (204-1112, mornings).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 7/21, New Jersey farm country. 7/22, the Connecticut shore. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 7/21 at 1, meet NW corner of First Ave. and 42nd St., for a walk across 42nd to Tenth Ave. $1 (876-6688).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. Next home games 7/23, 24 at 7:35, 7/25 at 1:35, vs. St. Louis. . . **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 7/16, 17 at 8, 7/18 at 1, vs. Texas. 7/19, 20 at 8, 7/21 (Old Timers' Day), 22 at 2, vs. Minnesota.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 7/22 at 7 p.m., vs. the World All-Stars Team, chosen by fans. $8-$14.

Children

THE LORAX—A puppet show, based on Dr. Seuss's book. Wolf's Pond Park, S.I. (442-1304). The Urban Park Rangers are hosts. 7/22 at 2. Free.

PUPPET MOBILE—At Thomson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens. 7/18, 1:30-3:30. Free.

NEW YORK STATE PARKS, series of free programs. 7/16 at 1, King Towers Community Center, 2 W. 115th St.: mime Stanley Allan Sherman. 7/17 at 1, Bed-Stuy Model Cities Community Center, 214 Stuyvesant Ave., Brooklyn: Hannabelle the Lady Clown. 7/18 at 1, Harborview Houses Community Center, 525 W. 55th St.: mime-clown Marilyn Galfin. 7/19, see Brooklyn Children's Museum, below. 7/19 at 11 a.m., P.S. Vacation Day Camp, 80 Maple Pkwy., S.I.: Peppermint Playhouse Puppeteers.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St. Sat. at 11 a.m. thru Sept. . . "Beauty and the Beast," a version with hand puppets, at Heckscher Playground, 62nd St. (enter at 59th St. and Seventh Ave.). Mon.-Fri. 10:30 a.m. and noon. Reservations required (397-3089). See also Belvedere Castle below.

CREATIVE CRAFTS FOR KIDS—Hour-and-a-half session of films, discussions, hands-on activities, and a workshop in pressing flowers. S.I. Institute of Arts and Sciences, 75 Stuyvesant Pl., S.I. (727-1135). 7/21 at 10 a.m. $1.50 for materials.

FRISBEE-THROWING CONTEST—7/18, 10:30 a.m.-2:30, Central Park Sheep Meadow, east of C.P.W. at 68th St., for ages to 15; 408-0212 to register.

ORIENT EXPRESS—Puppet show, traditional music and folkloric objects, with an exotic accent. Brooklyn Museum, 200 Eastern Pkwy. (638-5000). Wed., Thurs., Fri. at 11 and 1, thru 8/17. $1.50; accompanying adults, free; museum admission, pay what you wish.

TALES OF THE LEATHERMAN—Pandemonium Puppet Co. show, based on a New England folk character. Staten Island Zoo, 614 Broadway (442-3101). 7/21 at 1 and 3 (take a blanket). Free with admission: 75 cents, 3-12; adults $1.

BEAUTY AND THE BEAST—The Penny Bridge Players, at the Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677,

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855-6346). 7/17-19 at 10:30 a.m. and 1:30; also 7/16 at 1:30 only, 7/20 at 10:30 only. $3.50.

BOOK-ARTS WORKSHOPS, during July at Yeshiva University Museum, Amsterdam Ave. and 185th St. (960-5285). For ages 6-11, 7/19, 26. "Make a Book"; "Design a Bookmark"; "Be an Illustrator." Pre-registration necessary; $1 fee.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 7/21 at 1, join the Royal Yachtsman and make a toy boat. Free, but reservations required.

ART ON THE BEACH—Creative Time performance, with installation as background. Rod Young's puppets and marionettes in "Strings and Things." Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206), 7/21 at 3. Free.

KIDS PROJECT—An audience-puppet dialogue and performance that dramatizes the point that physical disability is no bar to friendship. At library branches in Brooklyn; 7/17, 18. Free. Call for schedule (780-7758).

PAUL RAJECKAS, mime. Eastern Parkway hillside, between the Brooklyn Museum and the Public Library. 7/18 at 1. Free.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

PUBLIC LIBRARY—Free unless noted. This is just a sampler; call local branches for other programs. . . 7/16 at 2:30, Purly Gates in a sing-along; Lincoln Center Library. . . Muhlenberg branch, 209 W. 23rd St.: Reading-aloud program, Thurs. at 2. 7/17 at 2, at Bloomingdale branch, 150 W. 100th St., and 7/21 at 2:30, Lincoln Center library: "The Turtle's Magic Song," based on a Brazilian folk tale. . . Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. . . 7/17 at 2:30, Lincoln Center Library; also 7/18 at Countee Cullen branch, 104 W. 136th St., at 1:15, and at Harlem branch, 9 W. 125th St., at 3:30: the David and Dazzle Show, with ventriloquist David Lee Horowitz. . . Jefferson Market branch, Sixth Ave. and 10th St.: Wed. at 11 a.m. thru Aug., "Armchair Traveler," an adventure-story reading club.

THE SLEEPING BEAUTY, Act III excerpts, by New York Dance Theatre. Also student dancers, and "The Conservatory," a ballet about dance training. Heckscher Park, Huntington, L.I. (516-271-8423). 7/18 at 1:30. Free. Take a blanket.

PETER PAN—Westbury Music Fair's Summer Children's Musical Theatre, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 7/19 at 10 a.m. and 1. $3.50.

NANA'S SIDEWALK—Life at the turn of the century, by the Learning Theater. Skits and improvisation. Hudson River Museum, 511 Warburton Ave., Yonkers, N.Y. (914-963-4550). 7/18 at 1, workshop at 10 a.m. $2; adults $3.

PETER PAN AND WENDY, a musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sun. at 2; also some weekdays. No performance 7/29. $3.50. Reservations a must.

MAGIC THEATRE—Songs and sketches, by Arena Players Second Stage Theatre, 296 Rte. 109, E. Farmingdale, L.I. (516-293-0674). Sat. and Sun. at 1, thru 7/29. $4.

SUMMERWEEK AT SLEEPY HOLLOW—Activities of another century, at the three restorations at Tarrytown and Croton-on-Hudson: Van Cortlandt Manor, Philipsburg Manor, and Sunnyside. 7/16-20, 8/6-10, 10 a.m.-3 p.m. Registration fee (914-631-8200).

SPECIAL EXHIBITS—"The Muppets Take Manhattan"; a behind-the-scenes look at the new movie, with props, costumes, etc. The Dairy, Central Park west of the Zoo, 65th St., Tues.-Sun. 10-4:30, thru 9/3. . . Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Summer family programs Tues.-Fri. in the Uris Center: gallery talks at 11 and 2:30, with sketching; films at 1, studio workshops at 1:30 ($1.50)—all on related themes. Also, 7/21 at 2, a trio of musicians—Susan Shaw, Rena Feller, and Brian Charles—play bassoon, clarinet, and oboe. Free with museum admission.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. Summer workshops in crafts, nature, hobbies; fees vary. Also, 7/19, 1-4:30: Peruvian-weaving demonstration by Gregoria Sulca.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V.	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali,** 296 Bleecker St. **(I)** AE, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer *salad with chicken & flowers.* Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MARRAKESH WEST—149 Bleecker St., 777-8911. Casual. Moroccan (kosher). Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m., Sun. 1-midnight. Ent. Fri.-Sat. eves. **(M)** AE, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. Closed thru 7/23. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: *guacamole, hamburger, variety of deep dish pizza, salads,* chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to *midnight.* Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white *chocolate mousse.* Res. sug. L *Mon.*-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop finanziera, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: *ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce).* L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: *jangsze chicken, soong tze scallops, chen pi* beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. *dim sum* Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: *duck salad, penne alla vodka,* wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLD FORGE STEAKHOUSE—17th St. & Third Ave., 473-1767. Casual. American. Spcls: steak, seafood, lobster tail combination. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 3-midnight. **(I)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. *Spcls: chicken Jack Daniels, calves liver, roast prime* ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. Thru 8/31, luncheon salad festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck *sausage with coriander, cold poached salmon* with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Fri. 5-11. Private parties. Closed Sat. & Sun. during July & August. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D avail. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. *Jacket required. Continental. Spcls:* grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar till 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed thru 7/29. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sat. & Sun. during July & Aug. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. & 7/27-9/4. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. & 7/27-9/4. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. & 7/28-9/4. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & 7/28-9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0700. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LAREDO — 156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchilladas, tacos. Res. sug. L Mon. - Fri. noon - 4. D Mon. - Fri. 4 - midnight, Sat. - Sun. from 3. **(I-M)** AE, CB, DC, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed thru 7/24. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 7/24. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. & 8/6-9/4. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian.

Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed thru 7/16. **(M)** No Credit Cards.

BUDAPEST CAFÉ—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pâtē, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed thru 7/16. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed thru 7/29. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. Closed 8/26-9/9. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. & 7/27-9/4. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave. at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50. **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veima Richter. Mon. & Tues., George Andre. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/20, 21, Mickey Bass Trio. Three sets nightly starting at 10. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 7/16, Over Easy with Dori Levin, Bob Casanova and Sally Swisher; Amy Duncan Trio/Tom Lindsey. 7/17-22, Shorty Rogers and Bud Shank. 7/23, Sudan Baranian's Taksim. 7/24-29, Milt Jackson and Ray Brown. Shows at 10 and midnight with an extra show Fri.-Sat. at 1:30 a.m. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 7/16-21, Fred Hersch with George Mraz. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 7/27, Adam Makowicz Duo with Tommy Cecil on bass, Mon.-Sat. 9-midnight. AE, DC, MC, V.

CLUB A—333 E. 60th St., 308-2333. 7/16, singer-guitarist Luis Roche and the Edson Machado Trio with special guest Nara Leao salute Antonio Carlos Jobim and 20 years of Bossa Nova. Music at 9 and 11:30. AE, DC, MC, V.

CLUB 1407—1407 Broadway, bet. 38th & 39th Sts., 575-1407. 7/18 at 7:30, singer-percussionist-composer-actor Barry Brown. AE, CB, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 7/18, Nancy Crutcher. 7/21, Clog Your Brains Out Dance Party. 7/25, John Roberts and Tony Barrand. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 7/16, Ed Polcer's Midtown North. 7/17-25, The Joe Muranyi Sextet featuring Billy Butterfield. AE, DC, MC.

ERIC—1700 Second Ave., at 88th St., 534-8500. American-Italian restaurant. 7/19, 26 at 9, singer-songwriter Michael Wolff with Marlon Graves, Tony Cimorosi, and Andy Potter. AE, DC, MC, V.

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/16, 23, Les Paul Trio. 7/17-22, Brazilian guitarist Laurindo Almeida and his trio. 7/25-29, Morgana King. Shows 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/16, Bruce Paskow. 7/17, Lucy Avery Brooke. 7/18, Ned Sublette; The Nitecaps. 7/20, Terry Waldo and the Gotham City Jazz Band featuring singer Susan La Marche. 7/21, Suzanne Vega. 7/22, Jane Brucker. 7/23, Poez. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 7/16, Louis Banks and Jerome Harris. 7/17-19, Hal Schaefer with Linc Milliman. 7/20, 21, Reggie Workman. 7/22, 23, Betty Shirley. 7/24-26, Joanne Brackeen with Calvin Hill. **Upstairs:** 7/19 at 9, Tina Fabrique followed by Alyson Williams at 11. 7/20, Jerome Jackson, Eileen Richter, and Angela Berryman. 7/21, Susan Halperin, David Peaston, and Kaila Karon. 7/26 at 9, Meagan Murphy and John LaPierre followed by Connie James at 11. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Judd Woldin Duo. Tues., 10-3, Chuck Wayne Trio. 7/18-22, singer Kitt Moran and the Mike Moran Trio. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 7/16, 23, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 7/17-22, Anita Moore. 7/24-29, Hank Jones Trio. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/28, singer Julius La Rosa in *Singing What Comes Naturally,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 7/16, Jump Street. 7/20, 21, Dave Valentin.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri. & Sun., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 7/20, Sapho. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 7/18, The Force; Empty Jesture; Yondi. 7/19, Mirage; Marc Black Band. 7/20, Elodie Lauten; The Immigrants; Animation. 7/21, Ronnie Swain; Multiple Choice Band; Dori Hartley; The Ru. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 7/16, 23, Sun Ra: Omniverse Jet Set Arkestra. 7/17-22, Charles McPherson with Curtis Fuller, Kenny Barron, Chin Suzuki and Al Foster. 7/24-29, Nat Adderly Quintet with Jr. Cook, Doug Carn, Walter Booker, Jimmy Cobb. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 7/17-21, Adam Wade sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/16, Dave Valentin and Conjunto Clasico with guest soloist Nestor Torres. 7/23, Larry Harlow and Orq. Harlow with Grupo Fascinacion and jazz soloist Gary Bartz. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 7/16, 23, Mel Lewis and the Jazz Orchestra featuring Renee Manning. 7/17-22, Jon Faddis Quintet. 7/24-29, Woody Shaw Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 7/16, pianist Jim Roberts with Brian Torff on bass. 7/17-21, pianist Jeanne Matisse with Major Holley on bass. 7/23, pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. *Country music and dancing. No credit cards.*

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 7/17, 18, Tom Johnson and Border Patrol. 7/19, Dr. John; The Dirty Dozen. 7/20, 21, Carter Brothers; Steel Angel. 7/22, 23, Fairport Convention. 7/24, 25, The Radiators. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 7/17-21, comedian Michael Winslow. Shows Tues.-Thurs. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 7/18-8/4, comedian Jackie Mason, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. *Comics and singers seven nights a week; food; total informality.* Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with singer Pamela Smith. Thurs., magicians Joe Devlin and comedian Terry Day. Fri., magician Slydini and comedian Tommy Sledge. Sat., Imam and Tommy Sledge. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/28, Bill Doggett, "Mr. Honky Tonk" and his Quintet alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 7/17, Mario Toledo and Choros of Brazil. 7/18, New York Samba Band. 7/19, Ladji Camara. 7/20, 21, Loremil Machado and the Sarava Bahia Band. 7/24, Kenya. 7/25, Mario Rivera and the Salsa Refugees. 7/26, Kimati Dinizulu and the Kotoko Society. AE, V.

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NIGHTLIFE

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Fay DeWitt, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. 7/16 at 8, *Unchained Melody,* featuring Melody Meitrott. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 7/16-21, singer Tony Arden, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10 followed by Judith Cohen, Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Herndon Lackey, Jan Neuberger, Marilyn Pasekoff, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 7/18, 25, Grace Garland with Sidney Myer. AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 7/19, 'Morgan' Songstylist. 7/20, Lauren Pinter. 7/21, Libby Burke in *Rockin Blues,* a fifties revue. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/30, Sy Oliver and his Orchestra, nightly except Mon. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek - Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. *Flashmania!* . . . motion, magic and music choreographed by Lon Fontaine, featuring magician Phelston Jones and singer Jasmin, Wed.-Thurs. at 10, Fri.-Sat. at 10 & midnight. Every Fri. & Sat., The Terry Homberg Trio play for dancing between shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 8/12, singer-pianist Ronny Whyte, Wed.-Sat. from 9-1 a.m., Sun. from 5:30-11:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MILFORD PLAZA—261 W. 44th St. Kippys 44 Showboat Lounge: (354-4414) Singer-pianist Mike Cossi, Mon.-Sat. 7-1 a.m. **Stage Door Canteen:** (997-0046) Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Julie Heberlien plays Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 7/18, Patricia Stanley. 7/19-21, Diana Daniel; Jennifer Warren. 7/22, Bronwyn Rucker: The Radon Daughter; Pat Toricci. 7/24, Ethyl Beatty. 7/25, Pat Toricci. 7/26-28, Vickie Phillips; Steve Hayes. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/16, Joyce Lyons. 7/17, Jackie Prete; Joyce Lyons. 7/18, 25, Christine Donnelly; Keith Caldwell. 7/19, Ginny Dustin; Eric Kornfeld. 7/20, Nancy La Mott with Rick Jensen. 7/21, Todd Stockman; Lynn Lello. 7/22, Val Ryder; Susan Goldstein. 7/23, Eric O'Dunnagh. 7/24, Cindy Soltoff; Lisa Ellex. Shows at 8 and 10, Fri.-Sat. 9 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 7/16, Dave McKenna. 7/17-21, 24-28, Dick Wellstood. 7/22, 23, Vinson Hill. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. 7/16-8/11, singer-pianist Tracey Lyons and Michael Goetz on bass, Mon.-Thurs. 8-1 a.m., Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Danny Nye, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., July 18

2:06/WQXR-AM/FM—Tchaikovsky: Suite #3 in G (Vienna Phil/Maazel).

3:00/WNCN—Bellini: Norma: Sinfonia (Metropolitan Opera Orch/Levine).

WNYC—Messiaen: Qt for the End of Time.

4:06/WQXR-AM/FM—Handel: Cto Grosso in B-Flat, Op.3 (English Chamber Orch/Leppard).

6:00/WNCN—Borodin: In the Steppes of Central Asia (St. Louis Sym Orch/Slatkin).

7:00/WNYC—Poulenc: Intermezzo in A-Flat (Rubinstein).

7:06/WQXR-AM/FM—Mozart: Allegro from Divertimento in D (Acad. of St. Martin Chamber Ensemble).

8:00/WNCN—Various: 15th Century Music (Early Music Consort of London/Munrow).

WNYC—Wolf: Italian Serenade (Melos).

8:06/WQXR-AM/FM—Debussy: Prelude to the Afternoon of a Faun (St. Louis Sym Orch/Slatkin).

9:00/WNCN—Dvorak: Slavonic Dance in A-Flat, Op.72, #8 (Boston Sym Orch/Leinsdorf).

10:00/WNYC—Cage: 6 Melodies for Violin & Keyboard (Beths, de Leeuw).

Thurs., July 19

2:06/WQXR-AM/FM—de Falla: The 3-Cornered Hat (Orch Sym de Montreal/Dutoit).

3:00/WNCN—Bach: Cto for Harpsichord #5 in f (Ruzickova, Prague Chamber Orch/Suk).

WNYC—Strauss: Daphne.

4:06/WQXR-AM/FM—Stamitz: Sinfonia Pastorale in D, Op.4 (Acad. of Ancient Music/Hogwood).

5:00/WNCN—Chopin: Scherzo #2 in b-flat, Op.31 (Lipson-Gruzen).

7:00/WNYC—Walton: 5 Bagatelles for Guitar (Bream).

7:06/WQXR-AM/FM—Gould: Foster Gallery (London Phil Orch/Gould).

8:00/WNYC—Hindemith: Sym "Mathis der Maler" (Ax, Keene, L.I. Phil).

8:06/WQXR-AM/FM—Beethoven: Leonore Ov #1 (Minnesota Orch/Skrowaczewski).

9:00/WNCN—Various: Popular Songs (Laine, Dankworth Qt, Cincinnati Pops Orch/Kunzel). Live from Carnegie Hall.

9:06/WQXR-AM/FM— George Bernard Shaw, Part II.

10:00/WNCN—Vivaldi: Cto for Violin in E-Flat, Op.8, #5 "La Tempesta di Mare" (Menuhin, Polish Chamber Orch/*Maksymiuk*).

Fri., July 20

2:06/WQXR-AM/FM—Orff: Carmina Burana (Atlanta Sym Orch/Shaw).

3:00/WNCN—Liszt: Annees de pelerinage, #3: Les jeux d'eaux a la Villa d'Este (Rosenberger).

WNYC—Busoni: Piano Cto.

4:06/WQXR-AM/FM—Bizet: Suite #1 from Carmen (New York Phil/*Bernstein*).

6:00/WNCN—Ravel: Pavane pour une enfant defunte (Amsterdam Concertgebouw Orch/Haitink).

7:00/WNYC—Glass: Akhnaten (Glass/Keene).

7:06/WQXR-AM/FM—Handel: Harp Cto in B-Flat, Op.4 (Robles, Acad. of St. Martin/Brown).

8:00/WNCN—Bach: Cto for Organ in a (Murray).

WNYC—The Albert McNeil Jubilee Singers offer an array of American spirituals.

8:06/WQXR-AM/FM—Resphigi: The Birds (San Francisco Sym Orch/de Waart).

9:00/WNCN—Verdi: Requiem (Arroyo, Chookasian, Cortez, Cheek, Waterloo Festival Chorus & Orch/Schwarz).

9:06/WQXR-AM/FM—Mozart: Flute Cto #1 in G (Rampal).

9:30/WNYC—Monteverdi: Il Ballo delle ingrate (Stevens).

Sat., July 21

10:00 a.m./WNCN—J. Strauss Jr.: Artist's Life Waltz, Op.316 (Philadelphia Orch/Ormandy).

WNYC—Prokofiev: Peter & the Wolf (Bohm).

10:06 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #1 in F (Acad. of St. Martin/Marriner).

12:00/WNYC—Brahms: Trio in E-Flat for Piano, Violin & Horn, Op.40 (Rosen, Gerle, Todd).

1:00/WNCN—Saint-Saens: Romance for Horn & Piano, Op.67 (Tuckwell, Ashkenazy).

1:06/WQXR-AM/FM—Wagner: Lohengrin (Shade, Jerusalem, Martin, Canadian Opera Company/Tabachnik).

2:00/WNCN—Nicolai: The Merry Wives of Windsor (Moll, Brendel, Popp, Helm, Wulkopf, Seiffert, Kaufmann, Bavarian State Opera Chorus & Orch/Sawallisch).

5:06/WQXR-AM-FM—Beethoven: Qt in B-Flat, Op.18 (O'Reilly, Manhattan String Qt).

7:00/WNCN—Bloch: Baal Shem (Stern, Zakin).

8:06/WQXR-AM/FM—Weber: Grand Duo Concertante for Clarinet & Piano (Vienna Phil Qnt).

9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition "Francesco Neglia" in Sicily.

WNCN—Catalani: La Wally (Tebaldi, Diaz, Turin Chorus, Monte Carlo Opera Orch/Cleva).

9:06/WQXR-AM/FM—Dvorak: Symphonic Variations (Cleveland Orch/Leinsdorf).

9:30/WKCR—Leoncavallo: La Boheme (Bastianini).

Sun., July 22

10:00 a.m./WNCN—Boccherini: Qt in c, Op.1, #1 (Molard String Qt).

WNYC—Mozart: Sonata, K.330 (Haskie).

10:06 a.m./WQXR-AM/FM—Bach: Suite #1 in C (Paillard Chamber Orch/Paillard).

11:00 a.m./WNCN—Milhaud: L'Automne (Lee).

12:00/WNYC—Schubert: Fantasy for Piano Four-Hands in f, Op.103 (Kavafian).

1:00/WNCN—Webern: Sym, Op.21 (Mills, Gubrud, Nelson, Berger, Wisconsin Conservatory Sym Chorus/Foss).

2:00/WNYC—Emerson Qt.

3:06/WQXR-AM/FM—R. Strauss: Metamorphosen (Myers, New York Phil/Tennstedt).

5:00/WNCN—Cimarosa: Symphonie Concertante for 2 Flutes in G (Rampal, C. Scimone, I Solisti Veneti/Scimone).

7:00/WNCN—G. Charpentier: Louise: Depuise le jour (Albanese, RCA Victor Sym Orch/Trucco).

8:00/WNYC—Rouse: The Infernal Machine (St. Louis Sym Orch).

8:06/WQXR-AM/FM—Massenet: Therese (Tourangeau, Davies, Quilico/Bonynge).

10:00/WNYC—Globokar: Discours II for 5 Trombones (Globokar).

Mon., July 23

2:06/WQXR-AM/FM—Beethoven: Piano Cto #1 in C, Op.15 (Michelangeli, Vienna Sym Orch/Giulini).

3:00/WNCN—Honneger: Sonatina for Clarinet & Piano (Stoltzman, Vallecillo).

WYNC—Bach: Goldberg Variations.

4:06/WQXR-AM/FM—Schubert: Adagio & Rondo Concertante in F (Snyder, Zeitlin, Thomas, Sylvester).

6:00/WNCN—Ireland: Suite: The Overlanders (West Australian Sym Orch/Measham).

7:00/WNYC—Ives: Sym #3, "The Camp Meeting" (Bernstein).

8:00/WNCN—Satie: Musiques intimes et secretes (Ciccolini).

WNYC—Bartok: Violin Sonata #2 (Gertler, Farnadi).

8:06/WQXR-AM/FM—Goldmark: Rustic Wedding Sym, Op.36 (Utah Sym Orch/Abravanel).

9:00/WNCN—Rachmaninoff: Etudes-Tableaux, Op.33 (Wolf). Recorded at the 92nd Street Y.

9:06/WQXR-AM/FM—Shostakovich: Sym #10 in e, Op.93 (Serkin, Boston Sym Orch/Ozawa).

Tues., July 24

2:06/WQXR-AM/FM—Sibelius: Sym #1 in e (Berlin Phil/von Karajan).

3:00/WNCN—Nielsen: Serenata in Vano (Western Jutland Chamber Ensemble).

WNYC—Curran: Fiori Chiari.

4:06/WQXR-AM/FM—Schumann: Fairy Tales, Op.132 (de Peyer, Trampler, Goode).

6:00/WNCN—Rodrigo: Musica para un Jardin (London Sym Orch/Batiz).

7:00/WNYC—Bozza: Scherzo for Woodwind Qnt (Dorian).

7:06/WQXR-AM/FM—Debussy: Rhapsody for Clarinet & Orch (Deplus, French Nat'l Radio-Television Orch/Constant).

8:00/WNCN—Clarke: Prince of Denmark March (Phil Virtuosi of New York/Kapp).

WNYC—1984 International Naumburg Violin Competition Finals.

8:06/WQXR-AM/FM—Berg: Suite from Lulu (Battle, Cincinnati Sym Orch/Gielen).

9:00/WNCN—The Waverly Consort plays 16th century English music.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
🅗 Thu/Moon Madness
🅢 Fri/David Copperfield

6:30
❷ ❹ News
❺ Porky and Friends
❾ Jimmy Swaggart
⓫ Tom & Jerry (except Fri)
Fri/Carrascolendas
🅗 Wed/**Movie:** A Dog of Flanders
Fri/ Unforgivable Secret
Tue/Special Magic of Herself the Elf
🅢 Thu/**Movie:** Reds
Tue/Thunderbirds 2086

6:35
🅗 Mon/Moon Madness

7:00
❷ Morning News
❹ Today
❺ Popeye
❼ Good Morning America
❾ 700 Club
⓫ Josie and the Pussycats
🅗 Tue/**Movie:** 80 Steps to Jonah
🅢 Mon/David Copperfield

7:30
❺ Bugs and Porky
⓫ Superfriends
🅗 Thu/A Tale of Four Wishes
Fri/**Movie:** Octopussy
🅢 Wed/African Adventure
Fri/**Movie:** Octopussy (cc)

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Scooby Doo
🅗 Mon/Not *Necessarily* the News
🅢 Tue/**Movie:** Island of Adventure

8:30
❺ Flintstones
❾ Straight Talk
⓫ Pink Panther
🅗 Wed/Glen Campbell
Thu, Mon/**Movie:** Smokey and the Bandit, Part 3
🅢 Wed/**Movie:** Island of Adventure
Mon/**Movie:** The Mango Tree

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Great Space Coaster
🅗 Tue/Yesteryear
🅦 Wed/**Movie:** Staying Alive
Thu/**Movie:** Love at First Bite
Fri/Diana Ross
Mon/**Movie:** How I Won the War
Tue/**Movie:** The End of August

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Munsters
🅗 Wed/Fraggle Rock

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Robin's Nest
❾ Romper Room
⓫ Civic Programming
🅗 Wed/**Movie:** Octopussy
Thu/**Movie:** Yellowbeard
Fri/Donna Summer
Mon/**Movie:** Wavelength
Tue/**Movie:** Melanie
🅢 Wed/**Movie:** Dead End
Thu/**Movie:** The Wild Man of Borneo
Fri/**Movie:** Saddle the Wind
Mon/**Movie:** The Horizontal Lieutenant
Tue/**Movie:** Mr. Imperiam

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Woman to Woman
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Breakaway
❼ Love Report
❾ Partridge Family
⓫ Magic Garden
🅗 **Movie:** Tempest
🅦 Public Affairs

11:30
❹ Scrabble
❼ Loving
❾ Bewitched
⓫ News
🅗 Thu/**Movie:** Bear Island
Mon/Howard Hughes: The Inside Story
🅢 Thu/**Movie:** My Favorite Year
Fri, Tue/**Movie:** The Sea Wolves
Mon/**Movie:** Jaws 3

12 **NOON**
❷ Body Language
❹ Diff'rent Strokes
❺ Midday
❼ Family Feud
❾ News
⓫ Wed/**Movie:** War of the Gargantuas (1966). Russ Tamblyn.
Thu/**Movie:** Gamera the Invincible (1966). Brian Donlevy, Albert Dekker.
Fri/**Movie:** Godzilla vs. the Thing (1964). Akria Takara, Yuriko Hiroshi.
Mon/**Movie:** Arrowhead (1953). Charlton Heston, Jack Palance.
Tue/**Movie:** Macho Callahan (1970). David Janssen, Jean Seberg.
🅗 Tue/Coming Attractions
🅢 Wed/**Movie:** Shaft of Love
🅦 Wed/Pinocchio
Thu, Mon/**Movie:** Tomorrow
Fri/**Movie:** Stuckey's Last Stand
Tue/**Movie:** The Compleat Beatles

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
🅗 Wed/**Movie:** Lovesick
Mon/**Movie:** Honkytonk Man
Tue/**Movie:** Tempest

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Mr. Jericho (1969). Patrick Macnee, Connie Stevens.
Thu/**Movie:** Jack of Diamonds (1967). George Hamilton, Joseph Cotten.
Fri/**Movie:** Masquerade (1965). Cliff Robertson, Jack Hawkins.
Mon/**Movie:** The Midnight Story (1957). Tony Curtis, Marisa Pavan.
Tue/**Movie:** Ride the Pink Horse (1947). Robert Montgomery, Wanda Hendrix.
🅢 Thu/Lone Star Bar & Grill
🅦 Wed/**Baseball:** Yankees vs. Texas Rangers

1:30
❷ As the World Turns
🅗 Thu/Howard Hughes: The Inside Story
Fri/**Movie:** Strange Brew
🅢 Fri/**Movie:** Fifth of July
Mon/Lone Star Bar & Grill
Tue/**Movie:** Octopussy (cc)

2:00
❹ Another World
❺ News
❼ One Life to Live
⓫ Sally Field Is Gidget
🅢 Wed/**Movie:** Swamp Thing
🅦 Thu/**Movie:** The End of August
Fri/**Movie:** Reds
Mon/Diana Ross
Tue/**Movie:** Love at First Bite

2:15
❺ Popeye

2:30
❷ Capitol
⓫ Jetsons
🅗 Wed/**Movie:** Melanie
Thu/Not *Necessarily* the Olympics
Mon/**Movie:** Strange Brew
🅢 Thu/**Movie:** Sherlock Holmes and the Hound of the Baskervilles

3:00
❷ Guiding Light
❹ Match Game/ Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ Family
⓫ Tom & Jerry
🅗 Thu/Moon Madness
Fri/**Movie:** 80 Steps to Jonah
Tue/Yesteryear
🅢 Mon/**Movie:** The Mango Tree

3:30
❺ Woody and Bugs
⓫ Battle of the Planets
🅢 Wed/African Adventure
🅦 Wed/**Movie:** Bawdy Tom Jones

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Edge of Night
❾ Wed/**Movie:** A Public Affair (1962). Myron McCormick, Edward Binns.
Thu/**Movie:** The Grapes of Wrath (1940). Henry Fonda, Dorris Bowdon. (Part 1)
Fri/**Movie:** The Grapes of Wrath (1940). Henry Fonda, Dorris Bowdon. (Part 2)
Mon/**Movie:** The Devil's Rain (1975). Ernest Borgnine, Eddie Albert.
Tue/**Movie:** Night Slaves (1970). James Franciscus, Lee Grant.
⓫ Solid Gold Hits
⓭ Sesame Street (cc)
🅗 Mon/**Movie:** A Dog of Flanders
Tue/Special Magic of Herself the Elf
🅢 Thu/David Copperfield
Fri/Peter No-Tail
🅦 Thu/**Movie:** Becket
Mon/**Movie:** Coup de Torchon
Tue/**Movie:** Stuckey's Last Stand

4:30
❹ People's Court
❺ H.O.T.
❼ New York Style
⓫ Happy Days Again
🅗 Wed/Fraggle Rock
Thu/A Tale of Four Wishes
Tue/**Movie:** 80 Steps to Jonah
🅢 Wed/**Movie:** The Toy
Mon/David Copperfield

5:00
❷ ❹ ❼ News
❺ Gilligan's Island
⓫ Little House on the Prairie
⓭ Reading Rainbow
🅗 Wed/Pardon Me for Living
Fri/Fraggle Rock
🅦 Wed/**Movie:** The Missionary

5:30
❺ What's Happening
❾ Rock 9 Videos
⓭ Wed, Fri, Mon/ Powerhouse (cc)
Thu, Tue/ Hitchhiker's Guide to the Galaxy
🅗 Wed/Glen Campbell
Thu/**Movie:** Smokey and the Bandit, Part 3
Fri/The Unforgivable Secret
🅢 Thu/**Movie:** My Favorite Year
Fri/Jamboree in the Hills II
🅦 Fri/**Movie:** Magical Mystery Tour

Evening, July 18-20 and 23-24

Wed., July 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPs
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ Under Sail
㉛ News From City Hall
🅗 **Movie:** Octopussy
🅢 Montreux International Rock Festival
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
🅦 **Movie:** Staying Alive

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ **Movie:** The Return of the Pink Panther (1975). Peter Sellers, Christopher Plummer.
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times

8:00
❷ CBS Reports
❹ Double Trouble
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie:** Jesse Owens Story (1984). Dorian Harewood, George Kennedy. Bio drama of the famous black Olympian. (Part 2)
⓭ National Geographic Special: The Sharks (cc)
㉑ All Creatures Great and Small
㉛ European Sports Highlights
🅝 **Movie:** Passione D'Amore
🅢 Brothers

8:30
❹ Jennifer Slept Here
❾ **Baseball:** Mets vs. Houston Astros

31 Edouard Manet: Painter in Modern Life
S **Movie:** Swamp Thing

9:00
2 4 7 1984 Democratic National Convention
13 Little People. A sensitive look at dwarfs.
21 Monty Python's Flying Circus
31 John Callaway Interviews: John Cheever
H Getting Even: Victims Fight Back
W **Movie:** Coup de Torchon

9:30
21 Hitch Hiker's Guide to the Galaxy

10:00
5 11 News
13 Great Performances: Brideshead Revisited (Part 5)
21 Good Neighbors
31 Non-Fiction TV
H **Movie:** Draw! (cc)
N **Movie:** Moonlighting
S **Movie:** I, the Jury

10:30
11 News
21 The Fall and Rise of Reginald Perrin

11:00
2 4 7 News
5 **Movie:** Death Wish (1974). Charles Bronson, Hope Lange.
9 Phil Silvers Show
11 Odd Couple
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 Tony Brown's Journal
N **Movie:** Pandora's Box

11:15
W **Movie:** The Punishment of Anne

11:30
2 New Avengers
4 Tonight
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America

11:40
H **Movie:** Melanie

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-0
11 Star Trek
N **Movie:** Such a Gorgeous Kid Like Me
S **Movie:** The Toy

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
W **Movie:** The Missionary

1:00
5 Thicke of the Night
7 **Movie:** Scarecrow (1973). Al Pacino, Gene Hackman.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News
H **Movie:** The Best Little Whorehouse in Texas

1:45
S **Movie:** Fast Times at Ridgemont High

2:00
2 News
4 Mary Tyler Moore
5 ***Movie:** Olympia* (1936). Part 1 (Part 2, Thu., July 19, 2:30 a.m.).
9 Joe Franklin
11 **Movie:** The Spiral Staircase (1946). Dorothy McGuire, George Brent.
W **Movie:** Bad Timing/A Sensual Obsession

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Mr. Belvedere Rings the Bell (1951). Clifton Webb.

3:20
S **Movie:** Shaft of Love

3:30
4 Bob Newhart
11 One Step Beyond
H **Movie:** The Last American Virgin

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
11 Abbott & Costello

4:55
S **Movie:** Dead End

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey
H Getting Even: Victims Fight Back

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., July 19

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group

6:30
5 One Day at a Time
13 Nightly Business Report
21 Computer Programme (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 America Works
H **Movie:** Eddie and the Cruisers
S Paper Chase: The Second Year
W **Movie:** Love at First Bite

7:30
2 Wheel of Fortune
4 Family Feud
5 **Movie:** What's New, Pussycat? (1965). Peter Sellers, Woody Allen.
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Motorweek

8:00
2 Magnum, P.I.
4 Gimme a Break
7 1984 Democratic National Convention
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Minnesota Twins
13 First Edition
21 Long Island Week
31 Tony Brown's Journal
N **Movie:** Passione d'Amore
S Night of at Least One Dozen Stars

8:30
4 T.L.C.
9 **Special:** Dick Clark's "Rock Rolls On"
13 DeBono's Thinking Course
21 State of the Arts
31 America's Black Forum

9:00
2 4 1984 Democratic National Convention
13 Mystery! Dying Day (cc)
21 Vietnam: A Television History, Part 3 (cc)
31 Herself, Indeira Gandhi
H **Movie:** Yellowbeard
S **Movie:** "10"
W **Movie:** The Last American Virgin

10:00
2 Knots Landing
5 News
13 Making of Mankind
21 Long Island Speak-Out
31 The Classics Come Home: Auburn-Cordduesenberg Reunion
N **Movie:** Yellowbeard

10:30
9 New Jersey People
11 News
H Not *Necessarily* the Olympics

11:00
2 4 7 11 News
5 **Movie:** Breakout (1975). Charles Bronson, Jill Ireland.
9 Phil Silvers Show
13 Jazz Tonight: Jazz From New Orleans
21 Long Island Week
H **Movie:** National Lampoon's Animal House
S Best of the Big Laff Off
W **Movie:** Brimstone and Treacle

11:30
2 Hart to Hart
4 Tonight
7 Nightline
9 Racing From Yonkers
11 Odd Couple
21 Latenight America

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Honeymooners
N **Movie:** The Bride Wore Black
S **Movie:** My Favorite Year

12:30
2 **Movie:** The Great Bank Hoax (1979). Richard Basehart.
4 David Letterman
7 Entertainment Tonight
11 Star Trek
W **Movie:** The Mannequin

12:55
H **Movie:** Smokey and the Bandit, Part 3

1:00
5 Thicke of the Night
7 **Movie:** The Mask of Sheba (1970). Inger Stevens, Walter Pidgeon.
9 The Saint

1:30
4 Mary Tyler Moore
11 News

1:40
S **Movie:** Blade Runner

2:00
2 News
4 1984 Ladies Pro Bowlers Tour
9 Joe Franklin
11 **Movie:** The Great Lover (1949). Bob Hope, Rhonda Fleming.
W **Movie:** The Last American Virgin

2:25
H **Movie:** Eddie and the Cruisers

2:30
5 **Movie:** Olympia (1936). Part 2 (Part 1, Wed., July 18, 2:30 a.m.).

3:00
4 Bob Newhart
9 **Movie:** The Lieutenant Wore Skirts (1956). Tom Ewell.

3:30
4 Bob Newhart
11 One Step Beyond

3:40
S **Movie:** "10"

3:45
W Music Video

4:00
4 Here's Lucy
11 Life of Riley

4:05
H Not *Necessarily* the Olympics

4:30
4 More Real People
11 Abbott & Costello

4:35
H **Movie:** Bear Island

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., July 20

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Victory Garden
31 Journey Through New York

6:30
5 One Day at a Time
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
H Donna—A Hot Summer Night
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour

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TELEVISION

21 Doctor Who
31 Presente
S Faerie Tale Theatre (cc)
W **Movie:** Homework

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Computer Chronicles
H **Movie:** Octopussy

8:00
2 Dukes of Hazzard
4 The Master
5 PM Magazine
7 **Baseball:** TBA
9 News 9: Prime Time
11 **Movie:** The Pink Panther Strikes Again (1976). Peter Sellers, Herbert Lom. Clouseau is pitted against his former chief, who has developed a twitch and a desire to destroy the earth.
13 Washington Week in Review
21 National Geographic Special: Save the Pandas (cc)
31 Powerhouse
N **Movie:** That'll Be the Day
S **Movie:** The Sea Wolves

8:30
5 Healthbeat Magazine
9 **Movie:** Sol Madrid (1968). David McCallum.
13 Wall $treet Week
31 National Geographic Special: Save the Pandas
W Movie Talk

9:00
2 Dallas
4 **Movie:** The Haunting Passion (1983). Jane Seymour, Gerald McRaney. A young woman, ignored by her husband, becomes the love object of a ghost who also desires her life.
5 Merv Griffin
13 Japan, Inc.
21 **Movie:** The Scarlet Letter (1934).
W Diana Ross From Central Park

9:30
13 Enterprise
31 Masterpiece Theatre: To Serve Them All My Days

10:00
2 Falcon Crest
5 11 News
13 Quest II
H **Boxing:** Cooney vs. Brown (Live)
N **Movie:** The Rutles
S **Movie:** Octopussy (cc)

10:30
9 Nine on New Jersey
11 News
21 Sneak Previews
31 Eye on Dance

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
13 **Movie:** The Bride of Frankenstein (1935). Boris Karloff, Elsa Lanchester.
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** The Lindbergh Kidnapping Case (1976). Cliff De Young, Anthony Hopkins.
4 Tonight
5 Baretta
7 Nightline
11 Honeymooners
21 Latenight America
H **Movie:** Draw! (cc)
W **Movie:** Coed Fever

12 **MIDNIGHT**
7 ABC Rocks
9 How the West Was Won
11 Star Trek
N Berlin Alexanderplatz (Part 6)

12:15
S **Movie:** My Tutor

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks

1:00
9 The Saint
11 Twilight Zone
W **Movie:** Jekyll and Hyde . . . Together Again

1:10
H **Movie:** The Betsy

1:30
11 News

1:45
2 **Movie:** Hannie Caulder (1972). Raquel Welch, Robert Culp.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold
S **Movie:** The Survivors

2:30
4 Mary Tyler Moore
7 **Movie:** Prudence and the Pill (1968). Deborah Kerr, David Niven.
W **Movie:** Homework

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Golden Salamander (1950). Trevor Howard, Anouk Aimee.
11 **Movie:** James Dean: The First American Teenager (1974). Stacy Keach.

3:15
H **Movie:** Octopussy

3:27
2 **Movie:** Love Story (1970). Ryan O'Neal, Ali MacGraw.

3:30
4 Bob Newhart
5 **Movie:** My Dream Is Yours (1949). Doris Day, Jack Carson.

4:00
4 Bob Newhart
S Jamboree in the Hills II
W Sports Special

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Public Hearing

4 More Real People
9 **Movie:** Action in Arabia (1944). George Sanders, Virginia Bruce.
11 Insight
H Donna—A Hot Summer Night

Mon., July 23

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
H **Movie:** Smokey and the Bandit, Part 3
S **Movie:** Jaws 3

6:30
5 One Day at a Time
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Humancare Today
W **Movie:** The Missionary

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 Carol Burnett
7 **Baseball:** TBA
9 News 9: Prime Time
11 **Special:** Solid Gold Salutes the Summer Hits
13 Great Performances: Buddenbrooks (Part 6) (cc)
21 Jacques Cousteau
31 Non-Fiction TV
H **Movie:** Wavelength
N **Movie:** Moonlighting
S Night of at Least One Dozen Stars

8:30
9 **Movie:** Citizen Kane (1941). Orson Welles, Joseph Cotten. Outstanding film of the rise of a Hearst-like publishing tycoon.
W **Movie:** Tomorrow

9:00
2 **Special:** The Eighth Annual Circus of the Stars
4 **Movie:** Child Bride of Short Creek (1981). Diane Lane.
5 Merv Griffin
13 Evening at Pops
21 Nature of Things
31 Cityscope
S **Movie:** The Challenge

9:30
31 Looking East
H Not *Necessarily* the News

10:00
5 11 News

13 Rockaby. The preparation, rehearsal, and actual performance of Samuel Beckett's new play.
21 Soundstage
31 German Professional Soccer
H **Movie:** The Last American Virgin
N **Movie:** Passione d'Amore

10:30
11 News
W **Movie:** Stark Raving Mad

11:00
2 4 7 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Quest II
21 ColorSounds
S **Movie:** Humongous

11:30
2 Magnum, P.I.
4 Best of Carson
5 Baretta
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America

11:35
H **Movie:** The Survivors

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-0
11 Star Trek
N **Movie:** The Bride Wore Black

12:15
W **Movie:** The Happy Gigolo

12:30
2 Harry O
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight

12:40
S **Movie:** "10"

1:00
7 **Movie:** Who Slew Aunt Roo? (1972). Shelley Winters, Mark Lester.
9 The Saint
11 Twilight Zone

1:25
H **Movie:** Things Are Tough All Over

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Blondie's Blessed Event (1942). Penny Singleton, Arthur Lake.
W **Movie:** Coup de Torchon

2:30
4 Mary Tyler Moore
5 Best of Midday

2:45
S **Movie:** Goin' All The Way

3:00
4 Bob Newhart
9 **Movie:** The Velvet Touch (1948). Rosalind Russell, Leo Genn.

3:05
H **Movie:** Strange Brew

3:30
4 Here's Lucy
5 Off the Set

11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:15
S Lone Star Bar & Grill

4:30
4 More Real People
11 Abbott & Costello

4:45
H **Movie:** Smokey and the Bandit, Part 3

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Night of at Least One Dozen Stars

Tue., July 24

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Antiques XI
31 World Chronicle
S **Movie:** The Sea Wolves
W Sports Special

6:30
5 One Day at a Time
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall
H Coming Attractions
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Rebop
H **Movie:** Melanie
W **Movie:** Reds

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Under Sail

8:00
2 AfterMASH
4 A-Team
5 P.M. Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 This Week in Baseball
13 Nova (cc)
21 The Pallisers (Part 13)
31 Powerhouse
N **Movie:** Yellowbeard
S Paper Chase: The Second Year

8:30
2 Domestic Life
5 Carol Burnett
7 Three's Company (cc)
9 **Movie:** I Walk The Line (1970). Gregory Peck, Tuesday Weld.
11 **Baseball:** Yankees vs. Milwaukee Brewers
31 Mobile Jazz

9:00
2 **Movie:** Forbidden Love (1982). Andrew Stevens, Yvette Mimieux. Love between a young doctor and a wealthy older woman causes serious problems within their families.
4 Riptide
5 Merv Griffin
7 Hotel (cc)
13 Vietnam: A Television History (Part 4) (cc)
21 Masterpiece Theatre: To Serve Them All My Days (Part 6) (cc)
H **Movie:** Draw! (cc)
S **Movie:** An Officer and a Gentleman (cc)

9:30
31 What Price Employment?

10:00
4 Remington Steele
5 News
7 Hart to Hart (cc)
13 Great Railway Journeys
21 The Prize Winners (Part 5)
31 Vietnam: A Television History
N **Movie:** Heads or Tails

10:30
9 New Jersey People
21 The Prize Winners (Part 6)
W Music Video

11:00
2 4 7 11 News
5 Taxi
9 Phil Silvers Show
13 Intercom: Citizen: The Political Life of Allard K. Lowenstein
21 International Edition
H Getting Even: Victims Fight Back
W **Movie:** The Punishment of Anne

11:05
S Brothers

11:30
2 McGarrett
4 Tonight
5 Baretta
7 Nightline
9 Burns and Allen
11 News
21 Latenight America
S **Movie:** Octopussy (cc)

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Odd Couple
N **Movie:** That'll Be the Day

12:05
H **Movie:** The Best Little Whorehouse in Texas

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
11 Honeymooners
W **Movie:** The End of August

1:00
7 **Movie:** It Started in Naples (1960). Clark Gable, Sophia Loren.
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

1:45
S Best of the Big Laff Off

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** You're a Big Boy Now (1967). Elizabeth Hartman.
9 Joe Franklin
11 **Movie:** It's a Great Life (1943). Penny Singleton, Arthur Lake.

2:05
H **Movie:** Night Shift

2:30
4 Mary Tyler Moore
W **Movie:** Coed Fever

2:40
S **Movie:** An Officer and a Gentleman (cc)

3:00
4 Bob Newhart
9 **Movie:** Sing You Sinners (1938). Bing Crosby, Fred MacMurray.

3:30
4 Bob Newhart
11 One Step Beyond

3:55
H **Movie:** Deadly Force

4:00
4 Here's Lucy
11 Life of Riley

4:03
5 Surgsat

4:30
4 More Real People
11 Abbott & Costello

4:33
5 Eyesat

4:50
S Paper Chase: The Second Year

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight

Weekend, July 21-22

Sat., July 21

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles
S Faerie Tale Theatre (cc)

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel

6:35
H Yesteryear

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes
S **Movie:** Smokey and the Bandit, Part 3

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
H **Movie:** Honkytonk Man

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth
S **Movie:** All at Sea

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Washington Week in Review

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This Is the USFL
13 Inside Story
H **Movie:** Smokey and the Bandit, Part 3
S **Movie:** Mr. Imperium
W **Movie:** Everyman's Law

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** The World of Abbott and Costello (1965). Bud Abbott, Lou Costello. The best of the comic duo.
13 Mainstream

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Presente
H Video Jukebox
S **Movie:** Stroker Ace
W **Movie:** The Secret of NIMH

12:00 ***NOON***
2 Biskitts
5 Fame
7 **Golf:** British Open (Live)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking
H **Movie:** Wavelength

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
13 **Movie:** Little Men (1935). Frankie Darro, Ralph Morgan.
21 Do It Yourself

1:00
2 New Fat Albert
4 **Baseball:** TBA
5 Dance Show
9 **Movie:** The World, the Flesh and the Devil (1959). Harry Belafonte, Inger Stevens.
11 **Movie:** Time Warp (1978). Gretchen Corbett, Adam West.
21 Victory Garden
W **Baseball:** TBA

1:30
2 Children's Film Festival
21 Square Foot Gardening
H **Movie:** Melanie
S African Adventure

2:00
2 Kidsworld
5 Starsky and Hutch
7 Olympiad
13 All New This Old House (cc)
21 Motorweek

2:30
2 Public Hearing
13 Last Chance Garage (cc)
21 Gourmet Cooking
S **Movie:** Shaft of Love

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** Ten Tigers of Kwantung
7 Safari to Adventure
9 **Movie:** Last Man on Earth (1959). Vincent Price, Franca Bettoca.
11 **Movie:** My Blood Runs Cold (1965). Troy Donahue, Joey Heatherton.
13 National Geographic Special: Save the Pandas (cc)
21 *Do It Yourself*

3:30
7 Greatest Sports Legends
21 Victory Garden
H **Movie:** Jaws 3
W **Movie:** The Compleat Beatles

4:00
2 CBS Sports Special: U.S. Olympic Team vs. NBA All-Stars
4 **Baseball:** TBA
7 NCAA Football Preview
13 Swan Lake Minnesota. A spoof of Tchaikovsky's ballet.
21 Square Foot Gardening
31 Money Makers III

4:30
7 Sportsbeat
21 Motorweek
31 Mobile Jazz
S **Movie:** Smokey and the Bandit, Part 3

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Top 40 Videos
11 CHiPs
13 Soundstage
21 Sesame Street (cc)

5:30
31 Lawmakers
H Video Jukebox
W Pinocchio

6:00
2 Channel 2 the People
5 Baretta
9 Racing From Belmont
11 Star Trek
13 Odyssey
21 National Geographic Special: Save the Panda (cc)
31 Searching
H **Movie:** Honkytonk Man
S Diana Ross From Central Park

6:30
2 7 News
9 News 9: Weekend
31 European Journal
W **Movie:** Bawdy Tom Jones

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Weekend Style
9 **Baseball:** Mets vs. Cincinnati Reds
11 Dance Fever
13 Family Classics: The Legend of Robin Hood
21 Inside Albany
31 ColorSounds

7:30
2 Golden Link
4 This Is Your Life
5 All in the Family
7 Channel 7 Special Reports
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week
31 Edouard Manet: Painter in Modern Life

8:00
2 Mama Malone
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
11 **Movie:** The Beast Must Die (1975). Calvin Lockhart, Peter Cushing.
13 Nature of Things
21 Great Performances: Buddenbrooks (Part 5) (cc)
31 Reading Rainbow
H Glen Campbell and Friends
N **Movie:** Heads or Tails
S Richard Pryor Live in Concert
W **Movie:** Gregory's Girl

8:30
2 **Movie:** Chariots of Fire (1981). Ben Cross Ian Charleson. The true story of two men, driven by their personal convictions, who compete in the 1924 Olympic games.

4 Jennifer Slept Here
31 Little People. A sensitive look at dwarfs.

9:00
2 **Movie:** Hide in Plain Sight (1980). James Caan, Jill Eikenberry. A man searches for his two children who have been given new identities because their new father is a government witness.
4 Mama's Family
7 Love Boat (cc)
13 International Playbill: Poldark
21 Burl Ives at Chautauqua
H **Movie:** Bad Boys

9:30
4 People Are Funny
9 **Movie:** The Big Hangover (1950). Van Johnson, Elizabeth Taylor.
31 Mystery!: The Limbo Connection, Part 4
S Brothers

10:00
4 Rousters
5 11 News
7 Fantasy Island (cc)
13 Sneak Previews
21 Austin City Limits
N **Movie:** The Clockmaker
S Paper Chase: The Second Year
W **Movie:** Octopussy

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** It Happens Every Thursday (1953). Loretta Young, John Forsythe.
31 ColorSounds

11:00
2 4 7 News
5 **Movie:** The Eagle Has Landed (1977). Michael Caine, Donald Sutherland.
9 Jackie Gleason
11 Odd Couple
21 ColorSounds
H Not *Necessarily* the News
S Best of Bizarre (cc)

11:30
4 Saturday Night Live
9 Racing From Yonkers
11 Honeymooners
H Buddy Hackett
S **Movie:** I, the Jury

11:45
2 Sports People
7 **Movie:** The Detective (1968). Frank Sinatra, Lee Remick.

12 MIDNIGHT
2 **Movie:** Forbidden Knowledge (1971). Anthony Quinn.
9 Championship Wrestling
11 Streets of San Francisco
N **Movie:** The Compleat Beatles

12:15
W Electric Blue

12:30
H **Movie:** Jaws 3

1:00
4 Rock Palace
9 **Movie:** Baron Blood (1972). Joseph Cotten, Elke Sommer.
11 Twilight Zone

1:15
S **Movie:** The Road Warrior
W **Movie:** The Chosen

1:30
11 News

1:35
5 **Movie:** Forbidden Intrigue (1956). Robert Mitchum, Genevieve Page.

1:57
2 Music Magazine

2:00
4 Rock-n-America
7 **Movie:** Bronk (1973). Jack Palance, David Birney.
11 Space: 1999

2:15
H **Movie:** Heartaches

2:27
2 **Movie:** Crackle of Death (1974). Darren McGavin, Phil Carey.

3:00
4 Mary Tyler Moore
9 **Movie:** Shadow of a Doubt (1943). Teresa Wright, Joseph Cotten.
11 Twilight Zone

3:10
S Brothers

3:15
W **Movie:** Gregory's Girl

3:30
4 Mary Tyler Moore
11 One Step Beyond

3:45
S Richard Pryor Live in Concert

3:50
H **Movie:** An Officer and a Gentleman

4:00
4 Gavin/Lott
11 Life of Riley

4:20
2 **Movie:** Charlie Varrick (1973). Walter Matthau, Joe Don Baker.

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:30
9 Point of View
11 Christopher Closeup
S Paper Chase: The Second Year

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., July 22

6:00
9 New Jersey Report
11 News
H **Movie:** Bear Island

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour
S **Movie:** Island of Adventure

7:30
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mister Rogers

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** Eddie and the Cruisers

8:30
2 For Our Times
4 Music City USA
7 Tiempo
9 Day of Discovery
S Peter No-Tail

9:00
2 Sunday Morning
4 That Teen Show
5 Miller's Court
7 Entertainment This Week
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)

9:30
4 Positively Black
5 **Movie:** Godzilla on Monster Island (1977)
9 Point of View
11 Jackson 5ive

10:00
4 Latin Tempo
7 **Golf:** British Open
9 Mass
11 Three Stooges
13 Mister Rogers
H **Movie:** Yellowbeard
S **Movie:** Somewhere in Time
W **Movie:** The Best Little Whorehouse in Texas

10:30
2 Face the Nation
4 Visiones
9 That's the Spirit
11 **Movie:** Lost in Alaska (1952). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
13 High Feather

11:15
5 **Movie:** Tarzan's Magic Fountain (1949). Lex Barker, Brenda Joyce.

11:30
2 Newsmakers
4 Today in New York
9 Rex Humbard
13 Family Classics: The Legend of Robin Hood
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** Side Kicks (1974). Lou Gossett, Larry Hagman.
13 Nova (cc)
21 Six-Gun Heroes
H **Movie:** Lovesick
S Paper Chase: The Second Year
W Concert for Bangladesh

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
5 **Movie:** Nickelodeon (1976). Ryan O'Neal, Burt Reynolds.

1:00
2 **Movie:** Hurricane (1974). Larry Hagman, Jessica Walter.
4 Baseball Bunch
7 This Week With David Brinkley
9 The Saint
13 Great Performances: Buddenbrooks (Part 5)
21 National Geographic Special: Save the Panda (cc)
S **Movie:** Dead End

1:30
4 Fight Back
11 This Week in Baseball

2:00
4 **Auto Racing:** Cart Michigan 500
7 Like It Is
9 **Baseball:** Mets vs. Cincinnati Reds
11 **Baseball:** Yankees vs. Minnesota Twins
13 In Residence: The Emerson String Quartet
21 Nature of Things
H Yesteryear
W **Movie:** Night Shift

2:30
2 **Movie:** Live Again, Die Again (1974). Walter Pidgeon, Donna Mills

3:00
5 **Movie:** Law and Disorder (1974). Carroll O'Connor, Ernest Borgnine.
7 Safari to Adventure
13 Little People. A sensitive look at dwarfs.
21 Rod and Reel
H **Movie:** Bear Island
S **Movie:** My Favorite Year

3:30
7 Olympic Dreamers
21 Sneak Previews

4:00
2 Sports Sunday
7 Aspen Tennis Festival
13 Tony Brown's Journal
21 **Movie:** Gung Ho (1943). Randolph Scott.
31 Washington Week in Review
W **Movie:** Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?

4:30
9 News
13 Enterprise (cc)
31 TBA
S Jamboree in the Hills II

5:00
5 Fame
9 **Special:** Dick Clark's "Rock Rolls On"
11 **Movie:** St. Ives (1976). Charles Bronson, John Houseman. An ex-crime reporter is lured into a murder scheme by wealthy businesspeople.
13 Innovation
31 Inside Story
H Coming Attractions

5:30
4 More Real People
13 Firing Line
21 Enough Is Enough
31 Cityscope
H **Movie:** Eddie and the Cruisers

6:00
2 4 7 News
5 **Movie:** Cactus Flower (1969). Walter Matthau, Ingrid Bergman.
21 The Horror of It All. José Ferrer looks at the best-loved horror films.
31 All About TV
S **Movie:** The Toy
W **Movie:** Jaws 3

6:30
2 4 7 News
13 Agronsky and Company
31 Searching

7:00
2 60 Minutes
4 Summer Sunday, USA
7 Ripley's Believe It or Not!
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Rebop
W **Movie:** Becket

7:30
13 New Tech Times
21 McLaughlin Group
31 Grant Wood's America
H Fraggle Rock

8:00
2 Goodnight, Beantown
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick (cc)
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Odyssey
21 Mystery! Dying Day (Part 1) (cc)
31 Reading Rainbow
H **Movie:** Easy Money
N **Movie:** Such a Gorgeous Kid Like Me
S **Movie:** Somewhere in Time
W **Movie:** I, the Jury

8:30
2 Four Seasons
31 Making of a Continent

9:00
2 Jeffersons
4 **Movie:** Shogun. Richard Chamberlain. Based on James Clavell's best seller of a shipwrecked Englishman's adventures in 17th century Japan.
5 Merv Griffin
7 **Movie:** Midnight Express (1978). Brad Davis, Randy Quaid. A young American attempts to escape a horrific Turkish prison.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 **Movie:** Million Dollar Legs (1939). Betty Grable, Donald O'Connor.

9:30
2 Alice
9 Meet the Mayors
31 Screenwriters/Words Into Image

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Videoville
H **Movie:** National Lampoon's Animal House
N **Movie:** Beyond Reasonable Doubt
S Gallagher
W **Movie:** The Best Little Whorehouse in Texas

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python's Flying Circus

10:40
21 Good Neighbors

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Fade Out: The Erosion of Black Images in the Media
S **Movie:** National Lampoon's Animal House

11:30
5 David Susskind
7 News
9 It Is Written
11 Honeymooners
13 Soundings

11:45
2 Sports Update
4 **Movie:** Dracula (1979). Frank Langella, Laurence Olivier.

11:55
H **Movie:** Yellowbeard

12 MIDNIGHT
2 Rockford Files
9 **Movie:** The Great Riviera Bank Robbery (1979). Ian McShane, Warren Clarke.
11 Star Trek
N **Movie:** Eddie and the Cruisers
W **Movie:** Night Shift

12:15
7 Eyewitness Sports Special

12:30
7 **Movie:** Beneath the Planet of the Apes (1970). James Franciscus, Kim Hunter.

12:55
S **Movie:** Summer Camp

1:00
2 Barnaby Jones
11 Twilight Zone

1:30
11 News
H **Movie:** Eddie and the Cruisers

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return of the Saint
11 Wall Street Journal Report

2:15
4 Visiones

2:25
7 **Movie:** Bunny O'Hare (1971). Bette Davis, Ernest Borgnine.

2:30
11 **Movie:** The Chicken Chronicles (1977). Phil Silvers, Steven Guttenberg.
S **Movie:** My Favorite Year

2:45
4 First Estate

3:00
9 **Movie:** Night Passage (1957). James Stewart, Audie Murphy.

3:10
H **Movie:** Lovesick

4:10
S Gallagher

4:30
11 Abbott & Costello

4:50
H **Movie:** Easy Money

5:00
4 20-Minute Workout
9 News
11 Biography

5:10
S **Movie:** Dead End

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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Shelter Island Resort Motel—AAA. Waterfront. Sundecks panoramic views. Superb cuisine. Paddleboats, bicycles. Free golf. Color TV. Tennis, shops nearby. Shelter Island 11965, 516-749-2001.

Montauk, 100' To Beach—Deluxe motel accommodations, 2 room suites, efficiency apartments. Cable TV-HBO, pool, great restaurant/lounge. Low mid-week plan. Beach House, Drawer A, Box 2399, Montauk, N.Y. 11954. 516-668-2700.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

New York Magazine, ____ Box Number
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New York, New York 10163

Math/Science Professor, 59—Seeks slender, intellectually-intense woman, any background, as comrade for mutual intellectual and emotional support. Modest academic lifestyle. Photo exchange. PO Box 30112, Lincoln, NE 68503.

Gorgeous, Green-Eyed Blonde—Law graduate, 25, 5'5", slim, classy, amusing, seeks handsome, witty, wealthy, wonderful man. Photo, please. NYM E243.

Anyone Left Who—Esteems pre-marital, platonic friendship? Hope for over-50, male, ultra-elegant physician. I am elite professional female, attractive, brunette, modest. Home phone on office stationary, please. NYM C629.

Pretty, 23-Year Old—Seeks relationship with cute, funny guy. I enjoy dancing, concerts, beach. NYM F694.

Attractive, Professional, Divorced—White male, 48, sensitive, intelligent, secure, seeks bright, warm, thoughtful, attractive, honest, affectionate woman for a loving, caring relationship. NYM E199.

Sensitive, Sensuous, Single—Jewish, female teacher, 41, seeks Jewish male, 37-48, for relationship. NYM E200.

Successful Male Physician—36, amateur musician, play fiddle (traditional/classical) and guitar. Love concerts, Sesame Street and noodles, pussy cats, skiing and shiatsu. Would like to meet svelte, nonmaterialistic, 20-45, with similar interests. Non-smoker. NYM Box F619.

Handsome, Successful—Businessman, 30, living in Manhattan, looking to meet attractive, sincere female for exciting relationship. Age no problem. Send photo/phone/letter. NYM F747.

Architect, 34, 5'11", Handsome—160, athletic, seeks a serious relationship, possibly marriage with a woman who is attractive, warm, sincere, romantic, Christian, 26-40, to revive the classical romance in this age of modernism. NYM E203.

Businessman, Artist—38, never married, collects fast cars. Loves sunny days, quiet nights. Needs beautiful woman, 22-33, who is secure, emotionally and materially. Someone to grow with. NYM F769.

Bright, Verbal, Strikingly Attractive—Career woman, nearly PhD, Jewish, 32, tall, seeks similar man (more or less), 28-40, goals including marriage. NYM C628

Mad Dogs, No, Englishman, Yes—Attractive brunette screen writer, late 30's, desires relationship with tall Briton. Monty Python sense of humor a must. NYM E202.

He Must Be Able To Dance—He must make life a romance. If you can name that tune you know what the requirements are. I'll make you glad you answered my ad, I'm 25. Photo, NYM F741.

A Cute Gal—30, 5'2", good-looking, slim, petite, intelligent, happy, fun-loving, Jewish, Ivy-educated, in sales. Desires male match. Photo, phone, bio. NYM C642.

Tall, Attractive, Redhead—Creative professional, 29, seeks sensitive, attractive, successful man, 32-38, to share friendship and good times. Phone, bio. NYM C658.

Music-Loving Widow—Professional, world-traveled, tender, articulate, sane. Slender, graceful with natural beauty. Enjoys all of the arts, energetic, great dancer, swimmer and genuinely good company. Seeks gentleman, non-smoker, 50-60, to share mostly Mozart for a starter. Would like you to be active, optimistic, trim, and kind. Phone/photo/bio. NYM F745.

8 With a 10 Personality—If honesty doesn't scare you and you want to meet an attractive 36-year-old woman who is witty, caring and fun, go for it! You should be 35-40, non-smoker, confident, successful and fun-loving. F758.

Wanted!—Professional male, 35-45, to share communicative, caring, exhilarating 1-1 relationship, with fun-loving, athletic, dynamic, professional, Jewish woman. Photo. NYM E213.

1944 BMW Model Female—5'10", wishes to fulfill her dream and meet around 1940 model for perfect match. Letter and photo please. NYM F752.

Ravishing Writer—Dark eyes, long dark hair, petite and curvy, author-journalist, 40. Intellectual, sensuous, caring. Seeks appealing, successful man to share life of the mind and pleasure bond. NYM F762.

Attractive Writer-Editor—33, 5'9", strawberry blonde, world-traveled, loves outdoor sports, reading, discussion; seeks intelligent, attractive man, 30-45, with self-knowledge and sense of fun. Photo, letter, phone, please. NYM F749.

Blonde Professional—Captivatingly-packaged former model of style and class, 35 (looks 30), 5'8", slim athletic, enjoys water-skiing, sailing, life, etc. Winters spent skiing and island vacationing. Love music (jazz, rock) and dancing to it. Desires great-looking, 6' plus, classy professional man, passionate in work and play. If you're in the fast track, possess a well-tuned mind and body, and are occasionally unconventional and spontaneous, write with phone, photo.NYM C632.

Very Pretty, Pleasant—Slim, NJ professional, 28, seeks handsome, successful Jewish man, 28-40, interested in marriage and family. Photo/phone. NYM F750.

Tall Beauty, 21—Seeks handsome, successful tall male, 25-35. NYM E204.

Intellectual Woman—Exotic, good looks, 37, Jewish, excellent cook, too. Seeks intellectual man, 35-50, who is as loveable as I am. NYM F751.

Are You A Man, Mid-40's—Or above, seeking to reestablish a warm sharing intimate and ultimate permanent relationship in your life? A man who is compassionate, mature, emotionally and financially secure. I'm a professionally successful woman, intelligent, sensitive, loving, sensual and kind, early 40's, divorced, petite, attractive, capable of laughter, wonder, adventure, a sense of absurd, many interests: books, music, theater, walks, swimming, etc. I have a keen ability to enjoy life but know that one and one equals more than two. If you are out there and I believe you are, write. NYM E205.

Pretty, Vivacious, Psychologist—Athletic, 35, Jewish, looking for successful, well-educated man for long-lasting relationship. Bio/phone. NYM E206.

Fun-loving Surgeon, The Right Stuff—Handsome, gentle, athletic, early 30's, sensitive, slim, romantic, a mensch, 5'9", highly successful, cuddly, seeks affectionate, sensuous, beautiful and classy Jewish woman, 20-33, to share a friendship of fun, romance, commitment and lots more. Short bio and photo necessary if reply desired. NYM E207.

Found—Successful, sincere, secure, sensual woman, 33, works in NY, lives in NJ. Successful claimant should work hard, play hard and be financially secure. Send claim to: NYM C626.

Attractive, 5'5", 32 year old—Witty, caring, professional Jewish female, seeking intelligent, sensitive male, 32-40, whose heart is in the country, whose soul is open to an honest sharing relationship and who wishes to experience life's excitements and quiet moments. NYM E208.

Ready—Fun-loving but serious-minded lady, 32, 5'7", attractive, fine figure Seeks a man who knows what he want and appreciates when he has it. I'm adventurous, high-spirited and warm, good sense of humor; enjoy various city specialties as well as the great outdoors traveling, action sports. Desire to mee educated, handsome man, 30's-40's, seeking something meaningful with a woman well worth the while. Photo. NYM C63

I'm Not Interested—In the Hamptons Fire Island, singles bars, or 100 phone numbers, if that appeals to you then you might appeal to me. That is, if you're between the ages of 36-42, very slender 5'5" or under, kind, gentle, wholesome educated and pretty. Other people say I'm extremely intelligent, good-looking and very interesting. I can tell you I'm Jewish (traditional) a successful professional man, divorced with 1 child, in my early 50's and prefer marriage to bachelorhood. Please send complete bio Current photo appreciated. NYM E209.

Creative Female WASP—Attractive mid-30's, successful music business executive. Seeks sophisticated Christian male who likes to laugh and whose life is together. Send photo, bio and phone to NYM C634.

Into Fitness—Pretty, 25, 5'3", professional, lively, enjoys outdoor activities and has a zest for good living, seeks professional, Jewish male, 27-32, attractive, successful, athletic, stable, for lasting relationship. Photo/phone/bio. NYM E210.

Seven-Sister WASP Romantic—Seeks non-smoking gentleman, 24-36. Mature 24 whose interests include tennis, movies/theater and the country. Bio, photo and phone. NYM F755.

Southern Ct. European Lady—38, 5'6", slim, attractive, athletic, independent, seeks to share evenings at the Met, days in Aspen, love, laughter, life, with tall gentile man of values, intelligence, integrity, 35-50. Letter, phone, photo. NYM F754.

Sensitive Jewish Physician—Dynamic, attractive, yet very romantic and caring, seeks one soft, beautiful woman in her 20's. Photo/bio/phone. NYM F740.

Attractive, Good figure—Professional Italian lady 24, 5'4", likes dancing, theater, seeks male, 24-32, similar interests, marriage-minded. NYM F746.

Out-Of-Towner—Male, Jewish, 61 years (physically), 35 years (mentally), 5'10", engineer, businessman from major, southwestern Ohio city. Visits NY quite often, divorced. Wishes to establish a relationship with a Jewish Joan Of Arc who is intelligent, sexy, sensuous and in addition to being warm and witty, enjoys having fun, loves to travel and has a little bit of culture to go along with the above. Brains and personality more important than looks. Zaftig OK. Write with photo and bio to NYM C627.

STRICTLY PERSONALS

Dynamite Woman Doctor—Late 30's, seeks male friend, 35-50. This vibrant, non-smoking WASP professional likes cats, movies, chamber music, walks in the woods, sunny beaches, photo safaris, Prairie Home Companion. Photo, bio, phone. NYM C635.

Pretty, Leggy, Slender—Humorous lady, 40ish. Seeks tall, preppy-looking fellow with hippie soul. NYM C656.

Stop Right Here—Very bright, sincere, funny, athletic, introspective man, 5'10", 43. Looks like Gabe Kaplan, financially secure, eclectic interests. Seeks intelligent, sensitive, tall, physically fit, emotionally mature, very pretty woman, 28-36, for serious relationship, maybe marriage. Note/photo/phone. F756.

I Paid My Dues—Jewish widow, 55, brunette, 5'8", alive and ready to live. Kids grown, no ties. Be warm, Jewish, late-50's, and ready for a very loving second time around. Respond with phone and photo, and please, no games. NYM C630

I Enjoy What I Can Offer—A sense of humor, good looks, intelligence and optimism. The role of grandmother is one I love playing although I'm told I neither look nor act the part. If there is a man reading this who has the wits of James Thurber and the sophistication to realize "the best is yet to be", I hope he'll reply. NYM C636.

Corporate, Executive—28, slender, stunning blonde, 5'8", female, enjoys city nights, country weekends. Seeks tall, athletic professional male, 28-45, who has wit, warmth and spontaneity. Photo/bio. NYM F753.

Rejoice! Come Celebrate Life—Vibrant, energetic, striking professional, 38, 5'7", who is warm, witty and genuine, values a man who, like she, relishes in the wonder of each moment yet yearns to share the passage of time with a loving and committed partner. Let's toast the future together. Photo, note, phone. NYM C637.

"Life Without Love—Is no life at all", pretty, professional female, 30's with a lot to offer, real, unpretentious, successful, family oriented, seeks tall, male counterpart, 35-50, for a lifetime of love, caring, sharing. NYM E212.

Zelda Nertstein Look-Alike—Very bright, red-haired, green-eyed, freckled, long-legged beautiful "lady", who's humor only excels in her ability to share and care. Seeking a responsible, upper-middle class man. He should be over 5'10", between 30-45, handsome, non-smoker, Jewish, never married or divorced (with no children). NYM F759.

Beautiful, Vivacious Female—Mid-30's, slim and shapely Jewish professional. Seeks a relationship with a very good-looking, tall, slim, caring, successful, intelligent Jewish male, 33-43. Photo, note, phone. NYM C638.

Attorney, Male—50, tall, slim, athletic, divorced, seeks warm, attractive woman with love of arts, outdoor life. Photo and phone appreciated. NYM F739.

Genuine And Gentle—Striking, sensitive, athletic, energetic, interesting woman, 40. Seeks secure, stable, interesting, nice man, 40-50, for a warm, serene, caring, committed relationship. NYM C639.

Tall, Attractive, Bright—Single Jewish female, 36, in publishing. Seeks smart, honest, financially secure male, 31-41, open to commitment, to share dining with (Dim Sum to Cordon Bleu), travel with, grow with. NYM C640.

British New Yorker—Exciting Jewish female executive. 32-year-old, 5'6", attractive, warm, honest, successful. Enjoys country and city life, fine dining, walks on the beach. Animal lover, has own horse. Looking for stable relationship. Phone and bio, please. Photo if possible. NYM C641.

Christian, Male Attorney—Self assured, good-looking, 39, white, tall and trim, romantic gentleman who values traditional ideals, seeking counterpart who is extremely attractive, slim, professional, 30-40, non-smoking, marriage minded and a Manhattanite. Brief bio and phone. NYM E215.

The Near Pavilions:—Noticeably handsome, mid-30's, 6', trim, PhD, very successful, urbane, nice, India-born, Manhattanite. Seeks a beauteous American princess, 25-32, with style, wit and a yen to be swept into romance and marriage. R.S.V.P. NYM C645.

Truly-Alive Professional—Very attractive, slim, 5'6", natural blonde, young-40's, from south shore L.I. seeks a tall, handsome, sensitive male, 38-48, who would love to share this beautiful life, from boating to skiing and everything in between. Bio, photo. NYM E217.

Vibrant Divorcee—Slim, bright, warm, seeks Jewish male, 48 plus. NYM E201.

LI Female Executive—Financially secure, successful, positive, good balance of work and play, pretty, 124 lbs, 5'2", sophisticated, charming, bright, sense of humor and sense of self, sensual, romantic, sensitive, warm, caring, creative, honest, good communicator, flexible, strong but not tough, formerly married. Equally as happy to cook fine dinner as to go to one of my favorite places. Enjoy the arts, dancing, tennis, travel, summer home-all the good things. Looking for counterpart who has arrived and has his life together to share good living and good loving. Jewish, 40-50. Photo/bio/phone. NYM F760.

The Impossible Dream?—Where's the adventurous, romantic, intelligent, witty, and sincere, single, male, 30's to 40's, who wishes to meet an attractive, adventurous, articulate, amorous, and sexy European, brunette-female, mid-30's who believes dreams can come true and love conquers all? You need not be tall, rich or handsome (but it can't hurt), just a secure male who wants to meet a modern Dulcinea. Photo, bio, address and phone. NYM E211.

An Uncommon Man—Non-corporate maverick, high eclectic energy, verbal and aware, tall, athletic, successful. Very sensitive, selective, secure. Looking for a great relationship with bright, vibrant, shapely, well-balanced woman of culture and integrity. Non-smoker, 30-40. Photo/bio a requisite. NYM C686.

Ebullient Manhattan Woman—Bright, cozy, slender, attractive, Jewish professional. Seeks successful man with wit, warmth, energy, 40-55, for simple pleasures and life's better things. NYM C643.

Woman Behind The Man—Sophisticated, sensuous, intelligent beauty, seeking dynamic, financially successful chairman of the board type (5'10" and over, 40's preferred) who wants a lady who'll be an asset in all spheres of his life. Among many interests are travel (especially Europe), art and music, good spy novels, stimulating conversation and limousines. Although not a sports enthusiast, I like a man who enjoys them. I am 33, 5'4" with short dark hair and eyes that smile. I've been independent long enough to enjoy giving up some of it for the right person. Please take a moment to send a note/phone. NYM F763.

Now Casting For—A leading single man, 29-35, who is intelligent, sincere, warm, honest with a great sense of humor. Leading-lady is pretty, conservative, 26, Jewish, 5'7", interested in theater. No drugs, please. Letter/photo. E218.

English Banker—Sensitive, caring, 5'8", white, 29. Looking for single, pretty, slim female who likes the country, 23-29. Photo and note. NYM C646.

Likeable Physician—Good-looking, 47, 6'2", trim, divorced, Jewish. Gentle, warm personality, good sense of humor, easy to talk to. Arts oriented, loves animals, outdoors, Lincoln Center. One-woman man with serious intentions, seeking a truly sharing, honest friendship. Please send returnable photo. NYM C647.

Beautiful, Preppy WASP—32, warm, slim, bright (M.A.). Seeks handsome, personable, male counterpart. NYM C648.

Sincere, Attractive, Generous—35, 5'6", Rockland professional. Dark hair, blue eyes. Looking for slim, pretty lady for friendship and more. Send photo and phone. NYM C649.

Cute, Classy, Caring—Theater producer, 26, seeks professional, athletic creative Jewish male who loves the arts, foreign flicks, tennis, skiing, travel and ice cream. Open to fun and commitment. Note, photo, phone. NYM C650.

From Another Country?—Share your culture with me. Very large but lovely American woman, romantic, 31, is interested in meeting single, foreign man, 28-38. Phone and photo, please. NYM C651

Gentleman, Tall, Slim, Handsome—62, professional, very successful. Looking seriously for a slim attractive female under 55. Photo appreciated. NYM C652.

Dream Come True—Beautiful, Jewish, 25, 5'3", CPA, model's figure, sincere, seeks man, 25-33. NYM F778.

Together Male—6', 31, slim, half Chinese, financially successful and independent, enjoys dining out, theater, ballet, movies, music. Seeking an intellectual and sensitive woman, 25-32, who is not afraid of a lasting relationship. NYM F764.

Pretty, Warm, Creative—Psychological female, 31, seeks sincere male with similar qualities. NYM C655.

7 Sister Grad—Democrat, New York gal, WASP, seeks humorous, prep-schooled guy, 35-50 of similar bag. NYM C657.

Pretty Brunette Professional—Lady. Gentle, nice, intelligent, refined, sense of humor. Traditional values. Enjoys travel, nature, theater, NY restaurants. Fitness-oriented, non-smoker. Seeks special, unattached professional or businessman, 40-52. Attractive, secure, responsible, gentle, sincere with sense of humor. Interested in friendship first, then commitment. No drugs. Bio, phone, recent photo. NYM F767.

Pretty, Witty, Wise and Solvent—L.I. widow, unaggressively Jewish, lover of books, arts, travel, seeks male kindred spirit, over 58. NYM E219.

I'm Flattered—That my children tried to place the following ad: "Our mom's terrific-we think it's time she met a great man. She's 47, bright, energetic, up for new things, can laugh at herself and with you..." I too would like to meet that special man who thinks that "now" is the best time of his life. Please send bio and phone. NYM F757.

Jock Seeks Jockette—Attractive, very fit (runs, works-out, tennis, hockey), Jewish professional, 34, 6', 170, very funny, energetic, warm, into sharing. Seeks fit, slim, pretty woman, 20-40, any race. Photo helpful. NYM C659.

Man Of Quality—Integrity, drive, stability, warmth and humor. I am a successful, European-born writer turned publisher, 34, 5'11", 170 lbs., good-looking, non-smoker. Allergic to sport jewelry and self-crowned princesses, but ready for a powerful commitment to a lovely, real woman. If you send a photo, I'll return it promptly with mine. Every letter promised a reply. Write: PO Box 3902, Grand Central Station, NY, NY 10163.

Handsome, Successful—Businessman, 30, living in Manhattan, looking to meet attractive, sincere female for exciting relationship. Age no problem. Send photo/phone/letter. NYM F748.

Guitar-Strumming Physician—31, 6', athletic, easy-going, Remington-"Iron" look-alike. Looking for a cure for "single-itis". The cure is a woman who is charming, 20's college-educated. No photo, no reply. NYM C676.

Dentist, Male, 33—Very attractive, athletic, never married. Enjoys beach, tennis, people. Seeks very attractive, never married, female physician, dentist, lawyer, 23-29. Exchange photos. NYM C644.

Christian,"Ivory" Gal—R.N., 34, divorced, pretty, blonde, green eyes, 5'6", trim, world-traveled. Loves music, sports, talking. Seeks bright, sensitive yet strong man for reciprical relationship. Bio, photo, phone. NYM C683.

Captivating, Energetic, Intelligent—Very attractive, 30, professional, seeks same in man, 30-35. Should be non-smoker, athletic, successful, warm, sensitive, funny. Photo/bio. NYM C680.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Gentleman Seeks A Lady—I am 6', 170 lbs., blue-eyed, handsome, 49, bright, successful, funny, gentle, kind, romantic, playful, athletic, experienced, traveled, honest, loyal, trusting, caring, curious, creative, sensuous, energetic, sincere, secure and optimistic. Gosh, I look good on paper. NYM C661.

Bright, Successful, Class—It is what I am and what I want. I am a young-50-year lady with unlimited energy, who loves travel, theater and all the good things life has to offer. I am interested in a man of 45-60, who also knows how to live and enjoy life. Someone sincere and up front. Photo and phone, please. NYM F774.

If You Are A Dynamic Man—40's, who is not threatened by an extremely attractive, intelligent, warm and successful woman, then write with photo. NYM E222.

Ardent City Woman—Wanted by handsome, tall, slim, 45, successful, energetic, classy, sensitive man. She must have beauty and brains. Photo. NYM C662.

Wood-Cutting, Saxophone-Playing—Handsome, exec/writer, 40's, 6'1", 170, white, divorced, adventurous. Seeking a lady of style and wit who is slim, beautiful, brilliant, funky, bluesy, earthy, elegant, literate, and very sexy. NYM C664

Very Pretty But Shy—Jewish, 22, working her way through college, looking for intelligent man to care about. Photo/phone/bio. NYM F790.

Wall Street Beauty—29, Jewish female, seeks tall, warm, handsome man, 27-37. Photo/phone, please. NYM F785.

Stunning Criminal Lawyer—Appealing both in and out of the courtroom-glamorous, witty, petite and 32, well-traveled and successful, but always a lady first, seeks highly intelligent and accomplished, Jewish professional or entrepreneur (33-44) with sparkle, wit and joie de vivre to conspire in a lasting relationship. Photo, bio and phone requested. NYM F780.

Greenwich CT Male—Very presentable 33-year-old WASP professional would like to meet an affectionate woman of wit, charm and intelligence. If you enjoy good food and conversation, dancing, sailing, travel and country weekends we should get along just fine. NYM F781.

Wanted: Jewish Male—Age 25-35, bright, witty, warm, attractive, enjoys the outdoors, fine food and cultural events. Interested in meeting Jewish female counterpart from Bergen County for a meaningful relationship. Send bio, photo, phone. NYM F773.

Know You Are Out There—And want to meet beautiful, young-52, Jewish Sadie. You are happy-go-lucky like me. If you enjoy, theater, ballet, opera, that's a plus! Bio, photo, phone. NYM C660.

Two Weeks Until—My birthday! Pretty, bright Jewish woman, seeks fun, romance with exciting, secure man, 29-42. Help celebrate 31! Be the only gift I'll ever need! Photo/bio/phone. NYM F771.

Looking For Educated Gentleman—Friend. I'm 67 years old, unencumbered, German-born widow. Enjoy the outdoors, good movies, cooking. NYM F789

Warm, Attractive, Spirited—Female. Successful but sweet, seeks 6'-plus, Christian male, stable with traditional values-but not boring! NYM F862.

Warm, Jewish Cutie—34, fun-loving professional. Good wife/mom material. Love to get-up-and-go, close as a local movie or as far as Mykonos. Seeks financially secure man, non-smoker, 30-45. Bio/photo/ phone. NYM F775.

Warm, Beautiful, Blue-Eyed—Jewish female nurse, 29. Loves music, museums, bike rides, outdoors, fine dining, travel. Seeks very successful, witty, non-smoking, Jewish male counterpart, 27-38. Bio/phone. NYM F776.

Fawlty Towers Fan—33, trim, nice-looking, intelligent, amusing, non-smoking. Seeks attractive, bright, white female with sense of humor. Photo if possible. NYM F792.

Modern Dati Woman— Celebrates the day. Attractive, Jewish, slim, vibrant, mid-30's. Widowed. Now cycling, swimming, sprouting, baking, teaching literature and dance. Enjoy Sunday Times, conversation, theater, trees and sky. Enjoy sharing. Bio/phone. F800.

Sophisticated, International—Professional wants best of both worlds: firm relationship with striking lady, 37-47, who enjoys languages, cultures, foreign travel. NY/Europe commute doesn't lack style or stimulus, does need balance and warmth. Otherwise, Lugano is lugubrious. Photo and letter. NYM C663.

Successful Black Businessman—37, handsome, seeks serious, pretty, professional lady, 30-45. Interests are: sports, travel, dining out, the arts. NYM C684.

College Educated Businessman—52, warm and giving, seeks a sharing woman, 35-50, for serious relationship. PO Box 20245, Greeley Sq. Sta. NY, NY 10001.

Successful Professional Man—31, attractive and intelligent, seeks bright creative woman who is both honest and pretty and has remained reasonably unjaded. NYM F804.

Female Psychologist, 35—Attractive, warm, loving, honest, sane. Non-drinker/smoker. Seeking intelligent, professional, stable, affectionate man, 35-45, with similar character for marriage. NYM F790.

Conn. Professional, Young-55—Divorced, 5'10", 175, sincere, warm, caring, seeking female counterpart to share loving and a wonderful life. NYM G513.

Are You Dreaming—Of living in Manhattan and starting a family with a handsome, Jewish Ivy League executive, 36, never married, 6', brown eyes, athletic. I'm Looking for a Jewish lady, 22-30, never married, blue-eyed, slim, at least 5'3", with natural charm and a good heart. Phone and photo a must. F787.

Lovely, Cultured Female—Exec, 30's, seeks warm, intelligent, adventurous man to share life's joys from hiking to ballet, from mountain streams to champagne, from serious discussions to gentle laughter. NYM F788.

Audrey Hepburn/Eliz Ashley Mix—Beautiful, Ivy female, 39, loves country/city, to travel, run, swim, smile, dine, dance, seeks athletic, handsome, Ivy male with a dry sense of humor and a touch of class, solid values, 40-50, 5'9"-6'. Photo/xerox, phone bio. NYM F766.

Attractive, Intelligent Woman—36, slim, 5'6", wishes to meet sincere, responsible, educated, single man, 35-45. Photo/bio/phone. NYM C685.

Young-60-ish Lady—Bright, pretty and sense of humor with much to offer the right gentleman. Bio/photo/phone. NYM F806.

Classical Music Lover—Attractive, seeks counterpart, health conscious, kind, professional, 45-50. Photo, phone and letter. P.O. Box 3273, Guttenberg, NJ 07093.

Alluring Professional Woman—23, bright, warm, athletic, seeks non-smoking, successful man, 27-45, for pizza, champagne and relationship. NYM E225

Society Needs Me—More than I need children. 30-year-old ex-stewardess who's been to all continents of the world and all states of America, thinks this country is worth salvaging. Have already had more than my share of good fortune and could care less about traveling and wining and dining. Do care about music (play violin), science, architecture, nature and mining the gold in our gifted children. Prefer a blue-eyed non-smoker who understands the meaning of Santa Claus and the Easter Bunny. NYM F807.

Goodbye Club Area—Limelight, Visage. Youthful-36, single Jewish male, very successful, hard-driving corporate president. I'm marriage-minded and want to start a family. I'm very handsome, over 6', solid emotionally and physically. I love fun in the sun, spectator sports, Broadway and quiet romantic dinners. I'd like my special lady to be inwardly and outwardly very beautiful, 25-32, 5'4"-5'10", with an excellent figure. I'm seeking a caring, very romantic relationship with this very special lady. It was hard for me to put this ad together and go through with it, now that I did, if you should answer, it just might be worth the effort for both of us. Phone/photo/bio a must. NYM F796.

Make Contact—Trim, beautiful or exceptionally attractive woman of any ethnic origin, early 40's or younger, conservative, good taste, intelligent, warm. I'm an intelligent, understanding Caucasian male, 55, 5'11", athletic, handsome, successful with varied interest. Photo, note, phone, appreciated. Thank you. NYM C665.

Lovely Latin From Manhattan—Attractive, petite, successful, dynamic, sensuous, 40's, South American woman. Seeks attractive Caucasian male, financially secure, 40's, for monogamous relationship. Send bio, phone. NYM F799.

Not A New Yorker—But Southerner living in the rural Midwest (near Kansas City). Early childhood program director, living amid books and antiques, sharing life with a well-behaved dog and grouchy old cat. Activities are varied: art, music, marine biology/scuba, year-round swimming/volunteer instructor, gardening. Support NPR and The Met. Seeking male person desiring a committed relationship with this independent, sensitive and occasionally irreverent woman, 43, trim, traditionally tailored and pleasantly attractive. NYM C666.

Quite Cute—26, 5'11", slim, Jewish, professional, adventurous, loveable male with great sense of humor and loves all sports. Seeks slim, attractive, vivacious, Jewish female with similar characteristics. Photo/phone, please. NYM F797.

Interesting, Intelligent, Witty—Professional Jewish man, 48, 5'8", Manhattanite. Seeks attractive, intelligent, classy woman for quiet dinners, good conversation and, most of all, permanent sharing. Include bio and phone number, please. NYM F798.

Bright, Pretty Attorney—28, slim brunette, Ivy educated U East Sider, Jewish, seeks single, marriage-oriented, 28-36, Jewish male professional. Photo/phone, please. NYM F783.

I'm an attractive—Very bright, witty, professional woman with sensitivity, warmth, a sense of practicality, and a joy for life. I have a lot to offer and am looking for a man (up to his mid-40's) who can match my attributes, secure in his own right, self-reliant, self-aware and giving. NYM F791.

Warm, Beautiful, Gentle—Very successful, 41-year-old Jewish, divorced mother needs a "super" man to romance her off her feet and permanently share star-studded pads of life. If you're dynamic, accomplished, stable, like children, the arts, adventure and want to live with laughter and lots of love, let's do it! Letter/phone/photo if available. NYM F794.

Bright Beauty—Nearing 40, got a father name of Morty. Twin girls (10 years) are included, if you're introspective we're well suited. 40-plus is a must but 52 won't do. Encumbrances few if I am for you. Bio/photo for us to know. NYM F795.

Normal Woman—Intelligent, attractive, conservative, successful investment career, great cook. Tall, athletic, likes running, swimming, but doesn't "love tennis." Appreciates theater, movies, sense of humor and independence, yours and mine, but not heavy drinkers, very late nights or smokers. Prefers white, Christian, well-balanced man, 32-45. Bio/phone/photo, optional. NYM F723.

I Sit With—Chopin, lie with Freud, share my tell-tale heart with Poe, need another, more contemporary, in my select circle of friends. Exotic, enticing, black woman, 25, 5'7", of European background, seeks eclectic, tall, fellow adventurer. Please send photo and letter. NYM E236.

Wanted: "Charlie's Angel"—Athletic, articulate, funny, funky, stunning. Reward: Maverick Investment Banker, handsome (35, 6', 170 lbs), successful, sexy, sophisticated yet "off the wall" at times. California bred, Ivy educated. Loves tennis, running, working out, cooking, wine, jazz, travel. Photo a must. NYM F828.

Attractive Company President—41, on North Shore LI. Seeking family-orented, non-parent, attractive, professional female, 28-35, for exceptionally happy relationship. Send photo and phone for response. Box 333, Sea Cliff, NY 11579.

Very Pretty—Dark hair, hazel eyes, 30, Jewish, slim, sincere, seeks an affectionate, professional Jewish man for romance and commitment. NYM F825.

Campbell's Tomato Soup Lady—In Texas. Seeking great big wonderful, unwed, mature Italian male friend for correspondence, maybe more. NYM C653.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Slim, Attractive, Businessman—39, seeks attractive female. I enjoy horseback riding on pleasant afternoons and evenings. I also enjoy, swimming, gourmet meals, romantic evenings, etc. I appreciate fine wines and gourmet fare. Photo and phone will receive early replies. NYM C688.

Moslem Educated Lady—35, petite, pretty, seeks marriage with Moslem-American, 45-55, well-established, sincere, honest. Send bio, photo, phone. NYM C668

Lovely English Lady—38, with country house near beach and lots of love to share, seeks sensitive, caring man for warm, romantic friendship, maybe more. You must be 40-50, single, successful, tall and handsome, slim, well-educated, worldly and enjoy the finer things in life, as I do. If you're ready for a lasting, loving relationship, please write and send recent photo and phone. NYM E227.

A Healthy Appetite For—Life, love, tenderness, warmth, wit and banter. I'm 32, petite, Jewish, dark-haired, attractive with a piquant sense of humor, enjoy sharing, travel, arts, spontaneity, depth, in a caring life relationship. Are you a professional or entrepreneurial man around 29-37, somewhat athletic, who would appreciate a person like me? Photo, letter, phone. NYM C669.

Beautiful 5'9", Green-Eyed Lady—Doctor, 30, slender, Jewish, seeks Mr. Right. Photo/bio. NYM E228.

Cute, White, Jewish Female—41, seeks white male, 40-50, financially secure, intelligent, non-smoker, possessing a good sense of humor, interested in theater, arts and travel. NYM E229.

Jewish Female Ivy Lawyer—28, 5'6", slim, refined, informal, reflective, playful wit, likes books, science, music. Seeks male compeer. NYM F808.

Vivacious, Pretty, Petite—30, educated, Jewish female. Loves film, theater, children. Seeks successful, stable, marriage-minded man. F809.

Charming Investment Banker—26, Ivy League MBA. Sweet, handsome and humorous. Seeks attractive, bright and gentle female, 22-30, for courtship. Bio/photo/phone. NYM F810.

Sailing Is A Passion—Along with golf, tennis, travel, arts and fine living. Upstate Jewish attorney, 39, athletic, frequently in City, seeks slender, attractive, bright, non-smoking female, 25-35, for laughs, warmth, and permanent relationship. Photo and bio appreciated. NYM F811.

Ugly, Broke, Dull—(Did he really say that?) Well, it's tough to compete with ads by Paul Newman, Donald Trump, and Mark Russell. If you're curious about the kind of guy who would write this ad, Jewish, late-20's to early-30's, very bright, pretty, thin, and family minded, drop me a note and an oil portrait (photo will do). NYM E231.

Bewitching, Dynamic Woman— Attractive and bright, 40, 5'5", Jewish, loves picnics, champagne, sunsets, theater and travel. Seeks handsome, intelligent, warm spirited male, 39-49, for best relationship ever. Photo, bio, phone number. NYM F812.

Published Artist/Professional—31, handsome, athletic, 5'7", Jewish. Seeks pretty, down-to-earth female, 20-35, who enjoys art, music, nature. Photo/phone/note. NYM F813.

Well-Educated Nurse—27, white, looking for MD interested in preventive medicine and nutrition for fun and intellectual challenge. NYM F814.

Taller Than Imaginable—Gorgeous, Black female, MD, interests: travel, cats, theater, seeking a 30 to 40 year old, financially secure, romantic, exciting, ambitious man, non-smoking, no drugs. Photo, phone, bio. NYM E232.

Warm, Attractive Lady—36, 5'7", seeks educated male, 36-50, who is easy-going, communicative, affectionate and has a good sense of humor. I enjoy movies, walking, the arts, laughter and cuddles-Will you share them with me? Photo/phone/bio, please. NYM F815.

Beautiful Blue-Eyed TV Producer—32, loves sunsets on Maui. Seeks very successful, dynamic man to share exciting relationship. NYM F817.

Attractive, Professional Woman—30, divorced. Warm, sincere, open-minded, independent. Desires male, 35-45, with same qualities to build a future. Must like children. Photo/note, please. NYM C682.

Alive And Happy—Not afraid to reach out but unwilling to compromise. Pretty, intelligent, well-bred, zippy lady with European background has everything to offer. If you are a man of integrity, over 45, unattached, emotionally and financially secure, and want a sincere, caring relationship, send bio, phone and photo if possible. NYM F820.

Let's Have Both—Tall, great-looking, successful, NYC Jewish businesswoman wants to meet a terrific, unattached man, 50-65, who needs a special woman to share his gracious suburban or country life. I'll bring you theater and Carnegie corned beef, you can bring me your roses. Photo and phone. NYM C670.

Lucky, Succesful Guy—44, together (most of the time), non-smoker, positive, romantic, seeks a very special, challenging, independent, professional, secure, extremely attractive, equally romantic woman. Letter and photo, please. F822.

Tennis Partner Wanted—On and off the court. I am tall, attractive, warm 38. If you are also and 27-33, lets talk. Letter/photo/bio. NYM F823.

Warm, Petite Woman—30, attractive and well-traveled. Seeks tall, good-looking professional, 30-40, who is easy-going, with a good sense of humor. Photo/note/phone, please. NYM F824.

I'm Tired Of City Women—Handsome, dynamic, intelligent, wealthy, 32, professional man seeks a woman I have not been able to find so far who relates to my own interests. They are big game fishing, big game hunting worldwide, scuba, race car driving. I often travel to Africa, Alaska, Panama and worldwide seeking new challenges in above endeavors. If you are beautiful, intelligent and truly interested in similar activities and are between 20-40, please respond with photo (a must), phone number and brief bio. I'm serious, sincere and very loyal. NYM E244.

Multi-Faceted, Professional Lady—Young-41. Seeks perceptive male counterpart; trim, non-smoker. Object: long-term caring, sharing and fun! Brief note and phone, please. NYM C671.

Let's Make A Deal—I'll give you a pretty, slim, sexy, successful, unique lady, 32, in exchange for a together, Jewish male, 30-40, who offers comparable qualities necessary for a lasting relationship. Bio/photo/phone. F826.

LI Jewish Male Attorney—34, no troll, 5'8" and fit, seeks career oriented, petite, Jewish LI, woman who agrees the bar scene is zero. Send recent photo, bio and phone. NYM E235.

Dynamic And Sensitive Career Woman—Petite and attractive, 36, wishes to meet a decent and intelligent, professionally well-established man ready for a genuine commitment that can lead to sharing the adventure of satisfying careers and affectionate and caring companionship. NYM F829.

Attractive, Outgoing Professional—6', 46, successful man, seeks intelligent, attractive woman, 30-45. Photo and phone. P.O. Box 157, Mamaroneck, NY 10543.

Successful Attractive Woman—Entrepreneur, good listener, wants counterpart man, tall, thin, very smart, 38-48, for closeness, friendship. Wide interests: artificial intelligence, world business, The Tao of Physics, design, romance. NYM F831. phone number.

Tall, Brainy Female—Long elegant legs, classy high cheek bones, Irish grin, 39, seeks male friend who shares enthusiasm for sports (running, skiing), preferably likes the following: country and western music, theater, books, good conversation, bad puns, affection. Should be 6' tall, I always wear high heels. Note. NYM E226.

Pretty, Warm, Bright—Successful, strawberry-blonde gal, 5'6", slim, very-young-39, lover of life who laughs easily. Would like to share fun, friendship and love with very attractive, successful, healthy, warm, Christian male, 40-50, at least 5'10". Sense of humor important ingredient. Phone, bio, photo. NYM F801.

Enchanting Lady Wanted—40 more or less. By healthy (mind and body), educated, cultured, tall, handsome, athletic, skiing, tennis, world traveled, romantic, sophisticated but congenial, a bit unstructured but financially secure, stable 48, Jewish advertising executive. NYM F765

Do You Know Me—Without the card? Well, you've heard me! Musical hot-shot, 32, Jewish, great looking, highly intellectual yet very funny and kind, seeks a literate, thoughtful, maybe brilliant, beautiful or at least awfully pretty, shapely, sweet lady, who wants the best but hasn't lost her idealism; who wants to live by mind and heart, not conditioned reflex, and couldn't settle for less than magic. If you're that special, don't hesitate, not this time. Photo. NYM E214.

Commitment And Matching Interests—are premature. Personality is what counts. Handsome, white male, athletic, successful, creative, with all the credentials you may wish. If you are a 25-plus, white female, attractive, athletic, with real personality, you will win. Phone/photo/bio. NYM F772.

Professional Black Man—27, handsome. Enjoys tennis, theater and jazz. Hates bar scene and drugs. Seeking affectionate, honest, attractive lady, 25-30. Send photo and bio. NYM F833.

Attractive, White, Fun-loving—30-year-old female wishes to meet white professional male, 30-40, who likes theater, travel, good restaurants, old movies. Phone number, please. NYM F832.

Artistic Hazel-Eyes—I am a creative, attractive, bright, witty and sincere female, 30, who seeks a male, 30-37, who is successful, good-looking, dependable, compassionate and spontaneous. Note, phone, photo, please. NYM E237.

Willowy Blonde—Ireland-born computer exec, feminine, warmhearted, quick-witted, seeks winner with energy/soul/humor, 35-45. NYM F836.

Former Bored Lawyer—Now happy, successful entrepreneur, 39, with independent lifestyle and unusual degree of sensitivity, looks, style and modesty; ardent skier, loves movies, big dogs, ballet, mountains. I'd enjoy meeting a reasonably sane, attractive woman, 25-35, who's funny, bright and loyal. Please send photo if convenient. NYM G636.

LI Successful Executive—29, enjoys tennis, sailing, comedy, travel. Seeks bright, attractive woman for fun, friendship and romance. NYM F839.

Dynamic Exec Gal—Can you handle a sexy bundle of dynamite? On a one-to-one relationship, 40-50, professional exec man. Photo/phone a must. NYM F842.

Quid Pro Quo—Lovely lady, possesses richness of spirit, unique grace and charm. Soignee 48, needs vital, truly affluent, extraordinary man. NYM F843.

No Playboy Keyholders—Need apply. Career woman, 37, finished 4 years graduate work, found friends moved, married. Seeks to rebuild social life with man for friend, perhaps romance. Can you give as well as take? Laugh at yourself? Admit when you are wrong? I'm 5'7", attractive (not gorgeous) and under-impressed with machomen, logos and discos. Write and tell me what I'd like about you. NYM F844.

Sophisticated, Glamorous Lady—46, seeking wonderfully handsome man for no strings friendship. If you're tall, blue-eyed, athletic, between 35-50, a literate, witty exec whose time is your own. I'm very pretty, with a 10 figure and a vibrant personality. I like good wine, lively conversation, science fiction, archaeology, gymnastics and laughter. You? Photo, or not. PO Box 626, Lenox Hill Sta., NY NY 10021.

Attractive Female—29, 5'7", interested in meeting professional man with serious intention. NYM C677.

Tall, Slim, Pretty—Professional lady, 32, seeks handsome guy with good heart and romantic soul. NYM E220.

Attractive Cultured Widow—Youngish 60's Manhattanite, seeks friendship with male counterpart. NYM E224.

Successful, Attractive Designer—Seeks happy, successful, professional Jewish male, 35-45, Bio, photo, phone. NYM F768.

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Scotland, 3-Bedroom Home—Overlooking Irish Sea. Newly furnished, shower, sun porch. 1 mile from Turnberry. Perfect for golfers or artists. 203-239-3033.

Greenwich Village—2-family home, in pristine, move-in condition. Priced for quick sale. 212-246-2938.

Woodstock, Unique Artist House—Privacy, 3 acres. $139,000 914-679-7342.

HOUSES TO EXCHANGE

Los Angeles—Fabulous house, high in the hills, under the Hollywood sign. 2 bedrooms, den, sunroom, huge deck. Spectacular view. Trade for swell NY apartment, a year or so. 213-466-6373.

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Woodstock, NY—Private estate, pool, tennis, gardens. Unique 2 bedroom home. Share grounds with owner. $3500 month. 914-679-8779. 914-694-2810.

Martha's Vineyard, In-Town Location—Vineyard Haven. $40 night. 617-693-4193.

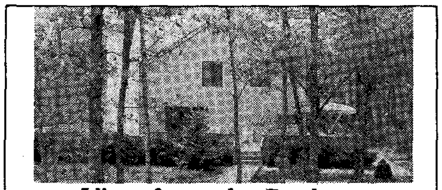
North Fork, Gardiners Bay Waterfront. New, 2-bedroom villa, tennis, pool, private beach, marina. Available 7/28-8/25, weekly or longer. Owner 516-488-5875.

Orient, NY (North Fork)—7/29-8/11. 3-bedroom, restored Victorian farmhouse. Walk to beach and village. $900. References. 212-953-9089.

NYC—Aug. 1-10. Elegant, historic townhouse. $1000, references. 212-953-9089.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** *one time rate—$246.00 per* inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. *Complete rates available upon request.* Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. *Classified Department, New York Magazine,* 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.



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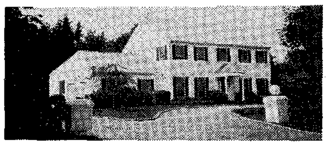
EXCLUSIVE NEW LISTING-Unique contemporary mint cond PH w/everything one could want; E/S/W expos, step-down LR, WBF, dramatic din rm w/panoramic city vus from walls of glass & leading to over 1500 sq ft of terr w/river vus; 2 BRs, mod fully equipped kitch, butcher block counters; privacy, pre-war drmn bldg. A special apt!

Low $725 maint.................... $550,000

BETH SATTINGER 362-4600



PRESTIGIOUS EAST HAMPTON VILLAGE LOCATION

South of the Highway—Grand & Elegant 4 bedroom, 3½ *bath Traditional Home. Superb quality* and exquisite details everywhere. Formal dining, huge country kitchen, den, family room, sauna, 2 fireplaces, garage—*all* on 1.5 acres. Walk to Guild hall, shopping, bike to best village beach.

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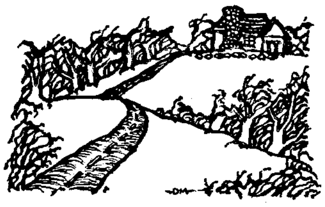
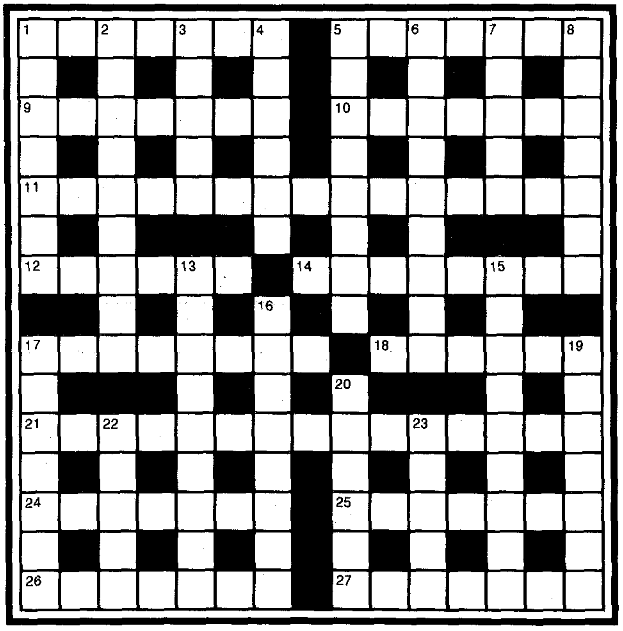


'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Part of the notices. (7)
5 Silence where the animals roam free. (7)
9 Top politician before mudslinging. (7)
10 Tool for practical use in lutes perhaps. (7)
11 Demand your rights from the dealer and quit! (3, 3, 4, 5)
12 Nothing limits fruit. (6)
14 Time-markers are not working. (8)
17 Improving a repair. (8)
18 County scoring one try. (6)
21 Each reform's led to chaos! Cried out in alarm! (8, 3, 4)
24 Creature has to do some engraving perhaps with engaging device. (7)
25 Communicate fast! (7)
26 Searched territory and cleaned up. (7)
27 Removes the French steed in a tangle. (7)



Down

1 Singer in Schubert's first opera, heartless and negative. (7)
2 Hold back ship's officer to gain win. (9)
3 Indication of entrance made for Mr. Jones. (5)
4 Thus minded to be bigoted. (6)
5 Obstruction in way of the game. (8)
6 Chief spy takes note, when distressed, to use gas! (9)
7 One getting up part of the staircase. (5)
8 Joins up broken line to streets. (7)
13 Man of promise in church, demanding respect from followers? (9)
15 After which the runaways ended up hitched? (9)
16 Originated in opening edition. (8)
17 Guarantees the fool to be certain to change. (7)
19 Unmasks mixed sexes gallivanting round river in Italy. (7)
20 Disgust by not working to the finish. (6)
22 Relationship with the deserter I love. (5)
23 Despised person turning up is enough to produce a feeling of distaste. (5)

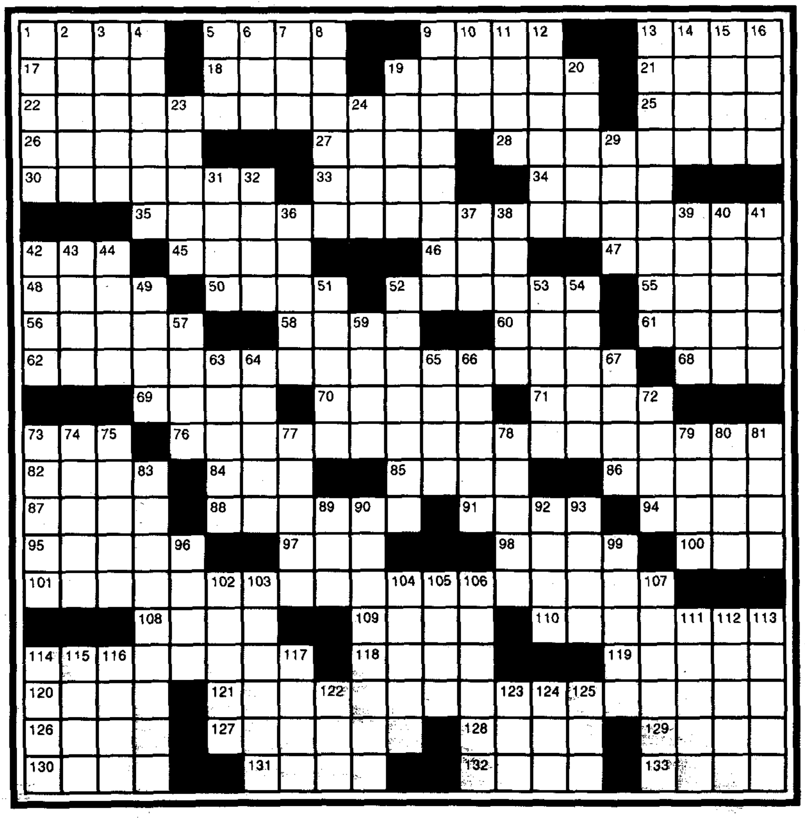
'DOUBLE FEATURES':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Concerning
5 Basin Street music
9 Ramses' successor
13 City haze
17 Fake
18 Island group off New Guinea
19 Under the weather
21 Fictional plantation
22 "When You Comin' Back, Red Ryder?"
25 One of the Kings
26 Pretor's colleague
27 "How sweet ——"
28 Hauling behind
30 Cables, in a way
33 Trampled
34 To —— (exactly)
35 "The Great Train Robbery"
42 Statute
45 Notorious fiddler
46 Harpo's curls
47 Not a soul
48 Babylonia's neighbor
50 Puppeteer Tony
52 Make beloved
55 In the know about
56 Roman courtyards
58 Pigeons' purrs
60 Coach Parseghian
61 Equestrian's leash
62 "What Do You Say to a Naked Lady?"
68 Overhead RR's
69 Scotch or ticker
70 Stone marker
71 All right
73 2 on the phone dial
76 "I'm Dancing As Fast As I Can"
82 Without ice
84 Gaelic sea deity
85 Encounter
86 God of the east wind
87 Conductor Rapee
88 Cookout favorites
91 Void's partner
94 Scratch the soil
95 Way stations
97 Dernier ——
98 Crucifix
100 For each
101 "Breathless"
108 Theatrical acronym
109 Shortly
110 Slake fully
114 Implements
118 Isles in streams
119 Outward, to M.D.'s
120 Mixer for Scotch
121 "Taxi Driver"
126 Schoolboy's collar
127 Prepares to be knighted
128 Exhale
129 Celebes ox
130 Eternal City, there
131 Dried up
132 Chest sound
133 Adjusts the alarm

Down

1 Plus factor
2 Window roll-up
3 Madras native
4 Brunch dish
5 —— -alai
6 Escort's offering
7 Dramatist Akins
8 Topmost point
9 Takes a load off one's feet
10 Culbertson of bridge
11 Deadlocked
12 Bandswoman Hutton
13 "Johnny Angel"
14 Where Timbuktu is
15 Algerian port
16 Criminal clique
19 Adage
20 Persona non ——
23 Dallas denizen
24 Basic French verb
29 British actor Leo
31 Barley manages, with "out"
32 "Buona ——, Mrs. Campbell"
36 Miss Liberty's holding
37 Bird's home: Fr.
38 Greek sea: var.
39 Blakley of "Nashville"
40 Up to the time that
41 Broadway lights
42 Starring role
43 Voice range
44 Give the alert
49 Catcher's need
51 "Whither thou ——"
52 Regards highly
53 "All I want is —— somewhere"
54 Places for towels
57 Rhyme scheme
59 Straight: prefix
63 October birthstones
64 Doctrine
65 Shoppe sign word
66 A Valentine
67 Kind of cabbage
72 Thy, updated
73 "—— of robins . . "
74 Pullman feature
75 Paddler's craft
77 José or El
78 Motorist's backtrack
79 Do up a gift
80 Skywalker of "Star Wars"
81 River near Dunkirk
83 "Monkey Business"
89 Scottish alder
90 More than cuddlesome
92 Hearth sights
93 "Damn Yankees" girl
96 Jacob had twelve
99 Discourage
102 Adhere
103 Claws
104 Does drudgery
105 Newspaper sect.
106 R.S.V.P.
107 As —— Croesus
111 Advice to a sinner
112 Fortune card
113 Ferber namesakes
114 Exploiter
115 "Oz" dog
116 Biblical land
117 "Peter Pan" pirate
122 Musket suffix
123 Singer Sumac
124 OPEC export
125 Salt Lake City player



Solutions to last week's puzzles appear on page 92.

Come to where the flavor is.
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20 CLASS A CIGARETTES
100's
FILTER CIGARETTES
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100's
CLASS A CIGARETTES
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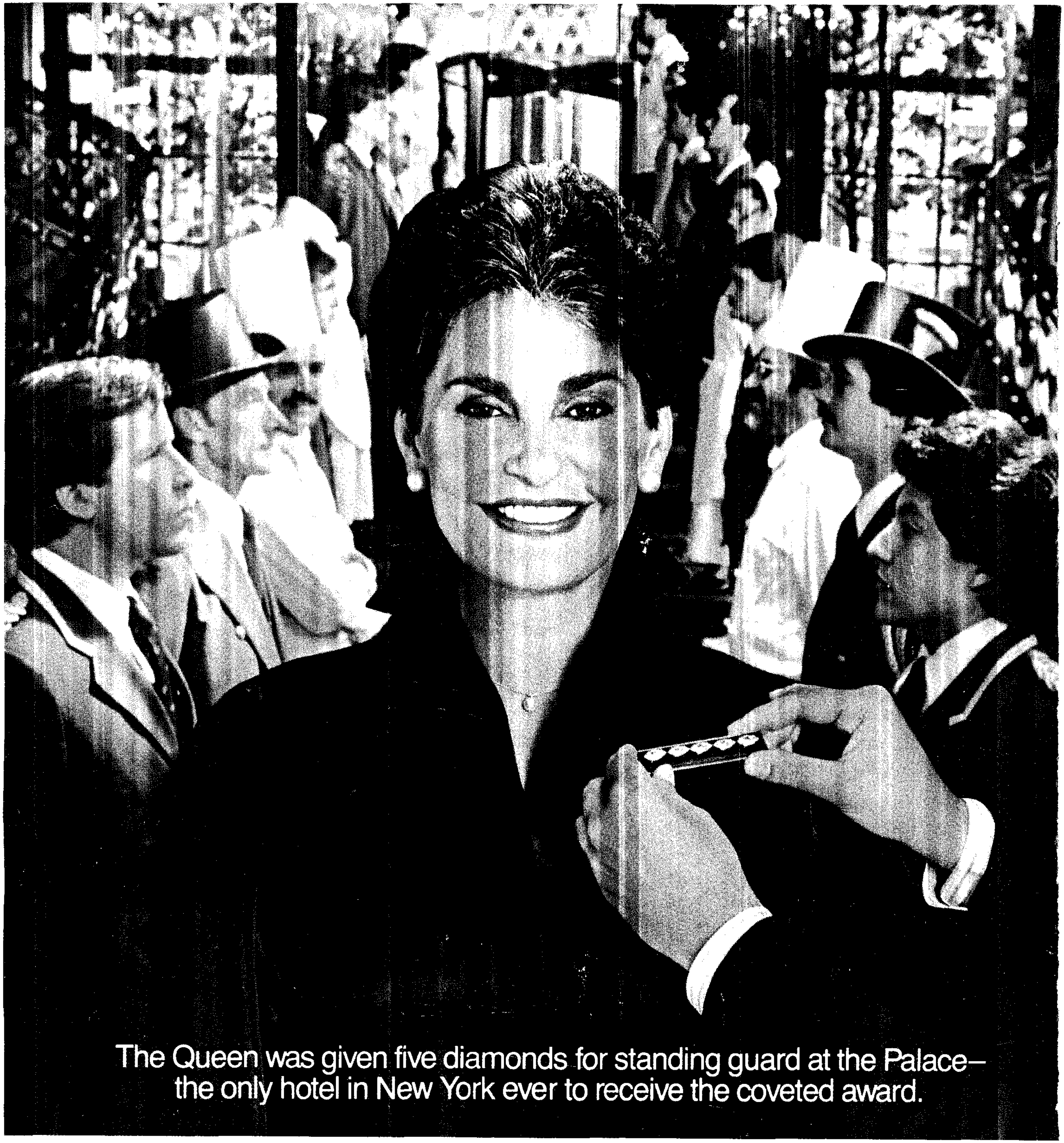
17 mg "tar," 1.1 mg nicotine
av. per cigarette, FTC Report Mar '84

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.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